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BAY AREA REPORTER

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Serving the gay, lesbian, bisexual, and transgender communities since 1971

SFAF's Christen resigns

by Zak Szymanski

It's the end of an era for the local – and worldwide – HIV/AIDS community. After 15 years as executive director of the San Francisco AIDS Foundation, Pat Christen is stepping down, effective July 31. The organization's board of directors is already conducting a nationwide search for her successor, and has appointed openly gay Lance Henderson as the agency's acting executive director. Henderson, presently SFAF's development director, had previously served as chief financial officer.



Pat Christen

Henderson is HIV-negative. His salary will be \$164,000, which is the same as Christen's and reflects a 12 percent cut that was taken in 2002. Christen's total compensation, according to the most recent IRS Form 990 filing is \$212,000, which includes a bonus from the board, said SFAF spokesman Redge Norton.

Christen, 44, said she wants to spend more time with her family and has been considering stepping down for a while, particularly over the past couple of months, when her oldest daughter's 10th birthday party reminded her "how fast time is passing by."

"I'm mindful of the time I want to be spending with my girls," she told the Bay Area Reporter on Tuesday, May 25. Christen also has a 5-year-old daughter, and noted that giving attention to her elderly grandmother is a priority as well.

In 1984, while stationed in Africa as part of the Peace Corps, Christen lost a friend back home to AIDS, and vowed to get involved upon her return to the United States. She joined SFAF in 1985 as an AIDS hotline volunteer and became executive director in 1989 after holding a variety of staff positions.

Christen's announcement, which came last week, drew strong reactions from activists and advocates, as has her tenure at the nonprofit, which is one of the oldest and largest AIDS service organizations in the country, currently operating with a \$18.65 million budget, over 60 employees, 600 volunteers and 120,000 clients. Under Christen's direction, the organization embarked upon several pioneering efforts that have impacted the city and

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CA Supreme Court focuses on validity of gay marriage licenses

by Matthew S. Bajko



Chief Deputy City Attorney Therese Stewart meets the media following arguments at the California Supreme Court.

California's highest court indicated Tuesday, May 25 that it may rule on the validity of the more than 4,000 marriage licenses San Francisco officials issued to same-sex couples in February and March. While Chief Deputy City Attorney Therese Stewart argued the state Supreme Court would be violating those couples' due process rights because they are not party to the lawsuit before the court, the justices expressed concern that by not addressing the issue they would leave the couples in a "legal limbo."

"I have empathy for the situation these individuals are in because of the actions of city officials. Not only the couples themselves are left in a legal limbo but their employers and local governments in jurisdictions they may move to are left in legal limbo, as well as the state which has to record these marriages," stated Chief Justice Ronald George. "Are these matters not of significance?"

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98 arrested at big DC AIDS demo

by Bob Roehr

Hundreds of AIDS activists streamed through the streets surrounding the U.S. Capitol Thursday, May 20 in a demonstration the size and spirit of which hasn't been seen for years. They demanded increased funding for ADAP and other programs, as well as the removal of moralistic restrictions put on those programs.

The most noteworthy aspects of the demonstration were its increased bipartisan tone – unhappiness with both political parties – and the arrest of 98 people when they lay down in an area of the Capitol normally used to unload tour busses. Processing those arrests continued well into the night, where each paid a \$50 fine.

AIDSWatch filled the days leading up to

the demonstration. The National Association of People With AIDS coordinated the annual grassroots congressional lobbying effort conducted by national and local organizations.

NAPWA spokesman Paul Feldman said the organizing was more strategic this year, focusing upon appropriations committee members in both chambers as well as committees of jurisdiction. "We got into more than half of all of the targets, which is really good. We had coverage in about 40 states," Feldman said.

"We had people from states we never had before," said Terje Anderson, NAPWA's executive director. "But the frustrating thing is they went up on the Hill and they heard one message from policymakers – there is no money because of all of the other commitments that have been made. The chances of our getting sizable increases that are needed

in many of these programs are virtually nil.

"I think we've done a good job about educating them to the value of these programs, but we have to make them see that if they don't fund them, things will happen that are horrible. People will die. People will become infected needlessly. The programs that do work won't be able to function the way we know we want them to."

"We need to remind them that these are real lives of real people in their district and in their state, and they have the power to do something about it," Anderson said.

The highlight for the Illinois contingent was that Representative Henry Hyde (R) "agreed to sign the Delahunt-Leach 'Dear Colleague' letter" seeking a supplemental appropriation for the AIDS Drug Assistance Program, said David Munar with the Chicago AIDS Foundation. Other congressmen agreed to help raise public visibility of the

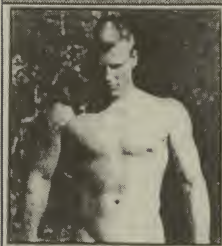
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NAPWA's Terje Anderson was one of 98 people arrested at an AIDS demonstration in Washington D.C. last week.

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Project Open Hand changes food services

by Matthew S. Bajko

In order to deal with continued declines in funding, Project Open Hand is changing how it distributes meals on weekends. Under a pilot project launched this month, most of its Tenderloin clients no longer receive hot meals delivered to them on weekends.

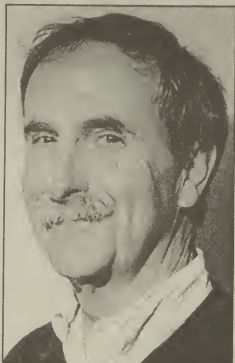
Instead, they either pick up frozen meals to cook later or have the meals delivered to them on Fridays. If the change in meal distribution works for the Tenderloin clients, the agency intends to implement it in all the neighborhoods it serves later this summer. Tom Nolan, the agency's executive director, said many clients have in fact requested such a change.

"They would like to be able to get more meals in one day so they can be out and about on Saturdays and Sundays," said Nolan. "It is good news that so many people are so healthy that they can be out and be mobile."

For those clients who are terminally ill, live in apartments without kitchens, or are bed-ridden, they will continue to receive hot meals delivered over the weekends.

"They will always get a hot meal," said Nolan.

Otherwise, clients are now given the frozen meals. By reducing the number of delivery days the agency is hoping it does not



POH Exec. Director Tom Nolan

have to make other changes. Currently, Project Open Hand spends \$1.83 on meal costs and \$1.84 on delivery costs.

"The delivery cost is more than the meal and packaging itself and it will get worse in the coming year as gas prices take off," said Nolan. "If we can deliver seven meals in five days to a majority of our clients the savings could be \$300,000 over a year."

If the agency does not opt for the delivery change, Nolan said he has few options left. In May 2002 the agency slashed its administrative costs and laid off several employees to deal with a budget deficit of more than \$1 million.

The agency's annual budget totals \$9 million and nearly all of its funding comes from private support.

Nolan took a 10 percent pay cut to his \$115,000-a-year salary and instituted a 5 percent salary reduction for other top managers. He eliminated or reduced key administrative positions and redistributed their responsibilities to other departments. The positions of chief financial officer, director of communications, director of operations and information system manager were all eliminated.

He rescinded the 4 percent cost of living adjustment all employees were scheduled to receive in July of that year, canceled the annual staff appreciation party, and cut his assistant's hours by 50 percent.

This year Nolan left a kitchen position open and will most likely do the same after Bill Ambrun, the agency's director of major gifts and stock gifts, leaves to become the Commonwealth Club's director of development.

"We cut more jobs last fall. The only thing left that we really have is food, either quantity or number of people we serve," said Nolan.

The agency expects to roll out the delivery change to all its clients as of July 1. ▼

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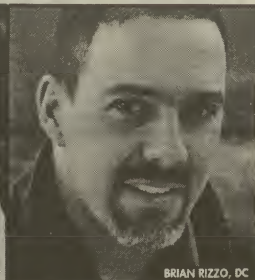
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News in brief

compiled by Cynthia Laird

UOR holiday sale

Under One Roof, the store that partners with numerous AIDS service organizations, is holding its "Shop for a Cure" sale this Memorial Day weekend. Featured items include gourmet condiments, table top items, cookware, and the new book *We Do* (Chronicle Books), a collection of photographs taken during the "Winter of Love" flood of same-sex weddings held in February and March.

Under One Roof is located at 549 Castro Street in San Francisco. For store hours or more information, call (415) 503-2300.

Hep C workshop

The Living with Hepatitis C project at Quan Yin Healing Arts Center will host a workshop on hepatitis C care, focusing on Chinese medicine and treatment for HCV infection this Saturday, May 29 at 455 Valencia Street in San Francisco. The free workshop will start with a light breakfast at 9:30 a.m. and end with a 30-minute mini-QiGong class at noon.

Yukihiro Ippei Yasuda, education coordinator for Quan Yin, said that the workshop is the first in a series of ongoing education seminars.

People living with HCV, their partners, family members, and service providers are welcome to attend. For more information, call (415) 861-4964 or e-mail QYHAC@aol.com.

Sexy fashion show benefit

The AIDS Legal Referral Panel, facing severe budget cuts due to a decrease in Ryan White CARE Act funding, is hosting an underwear fashion show and competition to

raise much-needed funds. Entitled "Legal Briefs," the show takes place Wednesday, June 2 at the LGBT Community Center, 1800 Market Street in San Francisco, from 5:30-8:30 p.m. The suggested donation is between \$25-\$1,000.

Legal Briefs is the finale of ALRP's "We Still CARE" campaign that was launched in March in response to the federal funding cuts. This year, almost 1,000 ALRP clients will lose access to legal services in eviction defense, insurance and employment discrimination issues, and immigration matters. ALRP also earlier announced a 40 percent reduction of staff, which is effective May 31.

At Legal Briefs, more than 20 teams of models will be present, including Supervisor Bevan Dufty. There will also be a cameo appearance by comedian Marga Gomez. Comedian Lisa Geduldig and Donna Sachet will serve as mistresses of ceremonies.

For more information or to donate to the We Still CARE campaign, visit www.alrp.org, call Executive Director Bill Hirsh at (415) 701-1200, ext. 308, or e-mail bill@alrp.org.

'Power Breakfast' coming up

Out and Equal Workplace Advocates will host its "Pride Power Breakfast" next Friday, June 4, from 8-9:30 a.m. at the California State Automobile Association office, 100 Van Ness Avenue, between Fell and Hayes streets. There is a suggested donation of \$10 at the door.

The breakfast topic is "Business Compliance and Benefits Issues for AB205," the new state law expanding the rights and responsibilities for registered domestic partners that goes into effect in January 2005.

For more information, visit www.outandequal.org.

Arts festival needs volunteers

The Queer Cultural Center needs volunteers for its annual National Queer Arts Festival that starts next month at venues throughout the city. Organizers said that volunteers are needed for a variety of jobs, including backstage assistance at shows, lighting, stage-managing, ushers, and ticket and concession sales. Volunteers get tickets to other festival events and a free T-shirt. Interested people should e-mail chris@hankmagee.com or leave a message at (510) 325-0605. For a full lineup of festival events, visit www.queer-culturalcenter.org.

TG attorney honored

Shannon Minter, a San Francisco attorney, activist, and scholar, received an honorary degree from the City University of New York School of Law last Friday, May 21.

Minter, who is transgender, is currently the legal director at the National Center for Lesbian Rights. He oversees impact litigation in the areas of family, youth, employment, immigration, and asylum law. He was a founder and serves on the board of the Transgender Law and Policy Institute, and was a founding board member of the Transgender Law Center. He also serves on the Harry Benjamin International Gender Dysphoria Association Legal Committee.

"I was thrilled to receive this honor," Minter said. "And I think it is a very positive sign that a university as respected as CUNY would recognize transgender people as an important human rights constituency." ▼

Memories vivid at Milk Club dinner

by Cynthia Laird

Speaking almost 25 years to the day of the White Night riots that took place in Civic Center after Dan White was found guilty of manslaughter in the assassinations of Supervisor Harvey Milk and Mayor George Moscone, members of the club named in Milk's honor recognized several community leaders and recalled their memories of that May night a quarter century ago.

Politics was also in the air, not surprisingly, as a number of prospective supervisorial candidates and elected officials made the rounds at the Harvey Milk LGBT Democratic Club's annual dinner, held Tuesday, May 25 at the Holiday Inn Golden Gateway Hotel. About 250 people attended the reception and dinner.

District Attorney Kamala Harris, whom the club did not endorse last year, received a standing ovation when she was introduced because of her steadfast refusal to seek the death penalty in the case of alleged cop killer David Hill. Hill is charged with murder in the April shooting death of San Francisco Police Officer Isaac Espinoza and Harris has been under intense pressure from the Police Officers Association and others due to her



Paul Melbostad, right, receives the Harry Britt Lifetime Achievement Award from Esther Marks.

pledge to keep her campaign promise to never seek capital punishment.

Club President Michael Goldstein, in his opening remarks, recalled May 21, 1979, the day that a San Francisco jury found White guilty of voluntary manslaughter — rather than murder — in the City Hall shooting deaths of Milk and Moscone.

"I was home listening to the radio, and told my roommate we

had to go to City Hall," Goldstein said. "There was unified anger, disgust, and deep sorrow."

Goldstein said that someone had handed him a bandanna. At first he was mystified as to what to do with it. Someone told him he should wet it and cover his face "when the tear gas starts flying." Sure enough, Goldstein had used for the bandanna as the situation at City Hall descended into a night

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Farewell to Daddy Alan Selby



A huge crowd of more than 400 people gathered at the Eagle Tavern in San Francisco Saturday, May 22 to celebrate the life of the late Alan Selby, who died May 2 at the age of 75. Mr. Selby was a leader, a daddy, and a compassionate leatherman who gave 100 percent to those less fortunate and ill. Various speakers, including those above, graced the stage to talk about Mr. Selby's accomplishments. The party continued afterwards at Daddy's bar in the Castro.

Spanish health ads target day laborers

by Matthew S. Bajko

Along Cesar Chavez Street in the Mission the man would park his car alongside the curb and pull out a laptop. His intent would be to draw the attention of the day laborers, the mostly immigrant, undocumented Latino men looking for work. As they approached the vehicle, the man would be watching gay porn playing on his computer.

"This lets people know this is what he is interested in doing," explained Raul Cabra, the owner of Cabra Diseño, a social marketing firm with a focus on HIV/AIDS prevention. "Some of the men find themselves in situations where they are being propositioned by other men and having sex because they don't have any money. This is the way they do it. The men are after the younger men in the groups."

Distressing to health officials are studies that show newly arrived migrant workers from Latin America engage in riskier health practices than they do at home. Yet these men have limited knowledge about HIV transmission and condom use. The city has seen



New ad campaign aims to target day laborers.

Latino AIDS cases rise from 12 percent off all cases in 2001 to 20 percent of all cases in 2003.

"People in small towns in Mexico are not exposed to these diseases. The HIV virus is not as common. They don't have the tools to negotiate safer sex. They don't even know why they need to practice safer sex," said Cabra. "They come here and are placed in an environment with a high incidence of HIV and STDs and they are more likely to engage in

unsafe practices."

To better educate these men the city has launched a new ad campaign developed by Cabra's firm called "A La Ventura" or "The Adventure," a term the day laborers use to describe their life in California. The ads are all in Spanish and use colorful illustrations to educate the men about using condoms, accessing free medical care and housing services, as well as the importance of knowing their legal rights.

The \$250,000 campaign is a joint effort by the Department of Public Health and Bristol-Myers Squibb Virology. It began in April with a billboard at the intersection of Cesar Chavez and Mission Streets and recently expanded this month to 200 buses and bus shelters throughout the Mission District. The campaign also includes foldout maps that shown the men where various free clinics, shelters, and community agencies are located.

"What we do know is the priority for this population is work. One subtitle is 'Without help there is no work.' It tries to make it part of larger picture, so the men see the importance of health within the context of work," said Israel Nieves-Rivera, director of pro-

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Get ready for Santa Cruz Pride

by Zak Szymanski

San Francisco Assessor-Recorder Mabel Teng will be the grand marshal of this year's Santa Cruz Pride Parade that takes place Sunday, June 6 at 11 a.m. in downtown Santa Cruz.

This year is the 30th annual Santa Cruz Pride celebration, and with a theme of "Family Values," organizers decided that Teng should be honored as "the courageous woman who laid the groundwork for same-gender marriage in San Francisco and was ready the instant Mayor Gavin Newsom gave the go-

ahead," according to a statement. "Her commitment to equal rights and equal access for all is so profound that she even went so far as to deputize her husband to help in performing the marriages. This is a woman who truly understands the meaning of family values as we define them and who values our relationships and us as individuals."

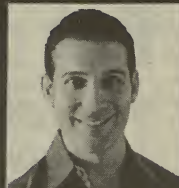
Co-grand marshal of the parade is the openly gay Reverend Dr. Mel White, former ghostwriter for notable Christian conservatives such as Jerry Falwell and Pat Robertson and more recently co-founder of the LGBT spiritual organization Soulforce.

Santa Cruz Pride, a favorite among Bay Area folks who don't mind the two-hour drive to enjoy the festivities and the beach, includes a week of events leading up to the parade.

On June 2, the Diversity Center presents "30 Years of Queer Reading." Participants should bring their favorite book from the last 30 years and share with the group how it impacted their lives. The event runs from 7 to 8:30 p.m. and snacks are provided. All LGBT people and allies are welcome. For more information, visit www.diversitycenter.org.

On June 3, the GLBTI resource

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OPEN FORUM

Pat calls it quits

The Bay Area Reporter and the San Francisco AIDS Foundation have had a tortuous relationship for many, many years. Former news editor Mike Salinas, who died last July, harbored a near-obsession (those at SFAF probably would say total obsession) to report on SFAF and, in particular, Pat Christen, its longtime executive director, and what the paper firmly believes was the unnecessarily high salary paid to her.

Last Friday, Christen announced that she's stepping down from the helm of the foundation, ending a 15-year tenure as leader of one of the nation's largest and most influential AIDS service organizations.

The news in 1997 that Christen had received numerous pay raises concerned us — and still concerns us — because it meant that money was not going to direct client services. Openly gay HIVer Paul Wisotzky, then chair of SFAF's board of directors, told us that he "wouldn't look at the increases as a trend." But they were. SFAF's IRS Form 990s over each year showed sizable salary hikes for Christen. When she left SFAF, her most recent reported compensation was \$212,000. In 1991-92, two years after she became executive director, Christen's salary was \$74,753, still well above what most people make — and it just kept going up from there.

Interestingly, a week after our 1997 report, we reported that the board of directors at Project Open Hand had voted to freeze the salaries of that agency's top administrators, including Executive Director Tom Nolan, who accepted the move because he understood the community's frustration with rising salaries.

In the last couple of years, however, things have not been "business as usual" over at SFAF. The agency finally has made some substantial changes; most notably, Christen took a 12 percent pay cut in June 2002 that

saw her salary, with benefits, lowered from \$207,032 to \$182,188 (though with a bonus approved by the board, her \$164,000 base compensation went to \$212,000).

Also in January 2002, SFAF divorced itself from Pallotta Teamworks, the for-profit company behind the AIDS Ride events. SFAF finally saw the light in the fall of 2001 and realized that returns from the organization Dan Pallotta founded were shrinking while expenses were expanding. SFAF officials became concerned when Pallotta Teamworks submitted invoices from the 2001 ride to SFAF that were "in excess of approved budget limits."

But new problems have cropped up recently. Revenue from last year's AIDS Walk dropped \$400,000 and it was the third straight year that revenue had declined. SFAF and its affiliated needle exchange program took the bulk of the funds while only \$370,000 out of the \$3.1 million raised went to some 30 other agencies. Some 10 months ago, we called on SFAF to revamp the process it uses to distribute AIDS Walk revenue.

Our concern with SFAF and Christen's bloated salary has always been that more money for administrators means less money for clients. It's as simple as that. Year after year, executive staff salaries went up, but client funds, such as housing subsidies, did not. That's the problem.

And we've had some interesting interactions with Christen over the years. We can't forget the testy telephone exchange we had with her in May 1998, just as SFAF was moving from U.N. Plaza to its offices on Sixth Street. We had been informed that Christen was pregnant and would soon take maternity leave. She refused to confirm or deny the news. "It is my body and nobody's business. I am appalled you are doing this. In the event I needed to take maternity leave, I would address it with the board of

directors. I am not carrying it out in the press. Goodbye."

But as we editorialized at the time, the future of the Bay Area's largest ASO is not "nobody's business." We just wanted to find out what was going on with the organization's future plans, as clients and the community have a right to know.

That's the way it's been during most of Christen's tenure — it seems like the clients don't come first. And a big part of that perception was Christen's unwillingness to talk to us about her salary and the board's inability to address legitimate questions, such as when is enough money enough? SFAF keeps coming to the community for money — through its AIDS bike rides, AIDS Walk, direct mail solicitations, etc. — and receives federal, state, and local funds, but doesn't feel it owes the community any explanation. Its obligatory public board meetings are ineffectual; nothing of substance (i.e., salaries) is discussed.

For all of this paper's reporting on Christen's salary, we must acknowledge two of her major contributions to people living with HIV/AIDS and those at risk for contracting the disease. Christen was instrumental in the creation of the federal Ryan White CARE Act, which funnels billions of dollars to AIDS organizations throughout the country to provide services to PWAs. She also was a primary mover in the establishment of San Francisco's needle exchange program.

As to the future of SFAF — well, we hope that the openly gay Lance Henderson can work to bring more sunshine to the agency, but we're not holding our collective breath. Henderson has, after all, been with the agency for many years. The community's best hope for more accountability lies with SFAF's board of directors in its selection of a permanent replacement. We hope the person is: 1) from the LGBT community; 2) willing to work for less than \$212,000 a year; and 3) will work to make SFAF more accountable to the community and the clients it serves. ▼



Editorial

Sexual domination in uniform

by Linda Burnham

The Abu Ghraib portraits of sexual humiliation and submission have exposed the unbelievably tangled strands of racism, misogyny, homophobia, national arrogance, and hyper-masculinity that characterize the U.S. military. Militarized sexual domination is neither "contrary to American values" nor simply the work of a few "bad apples." It is, rather, a daily practice.

The "bad apples" defense is both unspeakably inadequate and completely disingenuous.

While narrowing the scope of inquiry to individual transgression may provide a convenient protective shield for the military, it also deflects attention away from very troubling realities. The photos of Abu Ghraib reveal as much about our nation as they do about the soldiers of the 372nd Military Police Company.

As our president made clear, the intent of the invasion and occupation of Iraq was to bring the Iraqi opposition to its knees. Why then the surprise that soldiers would be thrilled to comply so literally? The scenario in which an Iraqi man kneels with the penis of another in or near his mouth shocked us all. But our leaders' call for the naked humiliation of Arabs and Muslims was not so muted that only a few stray soldiers heard.

Iraqi prisoners made to wear women's underwear. Those who battled for women's equal right to serve should take heed. Degradation and weakness are still equated with the female in this man's army.

Much has been made of the role of Private Lynndie England, the thumbs-up girl of prisoner abuse. Her culpability seems manifest and, back on home turf, England will have to fight for her soul the best way she knows how.

But England is the second cover girl for the Iraq installment of the U.S. military's sexual integration story. Jessica Lynch was the

first. Two fresh-faced, working-class, small-town girls eager to escape the limitations of location and station. Escape they did, into the welcoming arms of an institution that used one to rally the nation, spinning a narrative of the endangered but plucky female, rescued from the dark barbarian hordes. It will use the other as sacrifice to assuage the anxieties of a troubled nation.

In her role as dominatrix over Iraqi men, England exposed the sexualization of national conquest. As a participant in the militarized construction of the masculine she inaugurated a brand new, frightening archetype: dominant-nation female as joyful agent of sexual, national, racial, and religious humiliation. How's that for liberation?

Lynndie England aside, the scenes at Abu Ghraib depict sexual domination as a feature of military hyper-masculinity. The horrific *Denver Post* revelations of the sexual assault and rape of multitudes of servicewomen are a further indication that sexual domination in uniform is hardly a rarity.

Our military is built upon the daily subjugation of the sexual lives of thousands upon thousands of women to the sexual appetites of servicemen overseas. Subordinating the national interests of countries the world over to the geo-political interests of the U.S. seemingly requires the sexual sacrifice of some portion of these nations' women — poor women, always.

Military prostitution is viewed as rest and relaxation, entertainment for the troops. While the purported "goal" of the sexual humiliation of Abu Ghraib prisoners was to extract vital information, the photos tell a more twisted story. The cheery faces tell us that dramatizing the metaphorical rape of the Iraqi nation by acting out the sexual domination of Iraqi men was big fun.

Casting themselves as directors and actors in the drama of sexual humiliation, the

prison guards clearly believed that they could do whatever they wished, and thoroughly enjoy themselves in the process. Was it un-American for them to think so? Not when the core message of their commander-in-chief to the Iraqi people has been, "You will bow down to our capacity to dominate, and we will exercise that capacity despite global opposition."

The struggle over assigning culpability has taken on the character of a high-stakes political tango. That struggle will intensify. Although there's no question but that everyone responsible, from the immediate perpetrators on up, must be held to account, culpability runs far deeper.

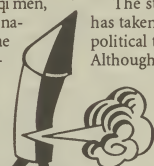
It may be hard to get up in the morning and face this fact, but we are, collectively, as guilty as hell. We elect representatives who

feed the military monster. We honor sadistic hyper-masculinity, awarding those who portray it best with governorships (e.g. Arnold Schwarzenegger). We devote vast resources to bondage and discipline in our criminal justice system. And we lie to ourselves unceasingly.

The world is weary of, and profoundly angered by, America's tattered claim of innocence.

The soldiers at Abu Ghraib pulled back the curtain on their perverse enactments so that we may see who we are. Do we have the courage to look? Do we have the will to change? ▼

Linda Burnham is the executive director of the Women of Color Resource Center in Oakland (www.coloredgirls.org). She is also part of Speak Out (www.speakoutnow.org). A special issue of War Times (www.war-times.org) will be forthcoming on issues of gender, race, and war.



Guest Opinion

LETTERS

False sense of security

The underlying problem with serosorting isn't the potential of stigmatizing HIV-positive men (they already are), it's the very real danger of adding a false sense of security to HIV-negative individuals ["HIV no barrier to love for these couples," May 20]. Just because someone believes themselves to be uninfected, and identifies as such, does not mean that they really are because unfortunately even the new rapid HIV-antibody test will not inform a person that he's in fact infected with HIV if it has been less than three months after exposure. Worse yet, this would also be the time when he would have two strikes against him: the high levels of HIV in both his blood and semen combined with the fact that he will still identify as HIV-negative to his unsuspecting uninfected sex-partners. Thus, this well intended but inefficient attempt at serosorting can then lead them both into taking even greater risks resulting in not only one new infection, but possibly many more as the same honest mistake is made over and over again. Talk about putting out fires with gasoline.

Richard Broussard
San Francisco

Too technical

Oh my God, it's come to this. My partner and I were front-page news in the *B.A.R.* last week! Well, sorta. It was an article on guys who in the story's words, are in a "serodiscordant relationship," which is to say we didn't "serosort" in "forming a relationship regardless of HIV status." It went on: "There is a new cohort of gay men who really don't have any experience with positive men ... the lack of communication between men of different serostatus only adds to the difficulties serodiscordant couples face."

How about communication between people who speak English and whoever wrote the report? I notice some difficulties there. Here I thought John and I were just a couple of guys who had really good sex and really wanted to live together and spent almost three years flying back and forth to be with each other. I never imagined that we were a category. Much less discordant (I sure hope we are in the same cohort). And other than finding him a job when he moves, selling his house, and deciding which drawer for his underwear, I didn't know we were facing additional difficulties.

It seems to me the HIV epidemic has spawned its own language, and only the insiders can communicate with each other. Here I was hoping to hear stories about couples like us, one poz/one neg, who have a loving relationship built on trust and companionship. Believe me, if I was telling our story I would make every effort to avoid a survey's terminology and stick to experiences most people could understand. Few *B.A.R.* readers are clinicians with degrees in public health.

Chuck Forester
San Francisco

Too many 'openly gay' references

These days I find myself laughing a lot when reading your paper. The overuse of the terms "openly gay" and "out lesbian" has become such a shibboleth for the *B.A.R.* that it seems you use no other to describe the men and women in question. It now appears that Mark Leno's official title is "Openly Gay State Assemblyman."

My issue with your editorial policy is not merely one of overuse. It is the assumption implicit in those terms that being open or out is the exception to the norm, and thus must be highlighted. I believe that changing your language is one step in changing your thinking. In the gayest newspaper in the world, can't we start to assume that people who are talked about in the news as being gay are out?

How about calling gay men and lesbians just that, and reserve the term "closeted" for celebs and politicians who don't have the nerve to come out?

Joshua Susser
San Francisco

There's a difference between Bush, Kerry

Watching blissful couples get married is undeniably wonderful; we should not turn joy into derision for those that don't march lockstep with us. John Kerry has worked for 20 years supporting the causes most important to LGBTs: non-discrimination in housing and employment, military service, bereavement leave, adoption, etc. He courageously stood alone as the only U.S. senator up for re-election in 1996 to vote against the Defense of Marriage Act. Kerry opposes Bush's plan to amend the U.S. Constitution to outlaw gay marriage. That means if Kerry is in the White House, California can legalize gay marriage, if Bush is in the White House, we can't. Don't let gay marriage become our version of "you're with us or you're against us."

Kerry is the best thing to happen to the Democratic Party in a long time and, mark my words, he will be a great president. But he's not running for mayor of

San Francisco. If we insist that Kerry be pure then we win the battle of being politically correct, but lose the election to Bush.

Robert Meslinsky [Mailstrom, May 20] falls into the trap of seeing no difference between Bush and Kerry. He maintains that the candidates are the same on "guns, gays, and God." That's a line of alliteration to be leery of; his facts are wrong or missing. Kerry supports the assault weapons ban and is a friend of the Kennedys, who know a thing or two about gun violence. Kerry supports separation of church and state, witness the brouhaha about whether he can take communion. Bush has literally held up a Bible and called it the best guide for running government.

If you don't think there's any difference between Bush and Kerry, then consider this: Bush feels he was picked by God to be president and has a biblical mandate to "root out evildoers." With the failure of his efforts overseas, in a second term what's to keep him from focusing more on "sodomites" and other "deviates" here at home? If we don't support someone like Kerry who has made a career of being LGBT friendly, who else will stand with us? Of course, anybody who thinks gay marriage is the only important issue can vote for someone who says he's for it: Ralph Nader.

Niles Dolbear

Point Richmond, California

Changes in marriage long overdue

Reading all this stuff non-gay folks are writing about gay marriage (gee, does that include Andrew Sullivan or not?) makes me think that at least some straight pundits "get it."

However, a transformation of the institution of marriage has long been in order. The property structures of marriage are still based on Victorian and pre-Victorian, patriarchal chattel arrangements and moralisms. Before that, they had not changed much among the "upper" classes in centuries (although adultery was common) and, among the "lower" classes, the structure we currently think of as "marriage" barely existed. This false mythology of gay marriage somehow radically tampering with "millennia" of practice of how marriage has been done is utter bullshit.

Marriage has been a constantly evolving institution, and it has had mostly to do with property in its outward form. Romantic love as the primary reason for marriage and impetus to create the legal (and sacramental) bond is a quite recent adaptation. I think it is long past time that we make the legal (and spiritual) structures of marriage laws begin to reflect the truth of how people construct their families today; it is about time we catch up. And I do think that means allowing for freely-entered polyamorous contracts, as long as they are spelled out, as well as other permutations of family structure among consenting adults.

What interest does the state have (except to levy taxes, which it can shift to levy in other ways) in thwarting the construction of stable, committed affinity groups led by consenting adults to steward each other and, possibly, children? None. What interest does spirituality have in thwarting the sacralizing of love-bonds between consenting adults? None. As Al Gore might say to the religious right supremacists and the social conservatives: It is time to "get with the fucking program."

Luke Adams
Richmond, California

An oversight

I was astonished that your May 20 issue made no mention that Friday, May 21 was the 25th anniversary of the Dan White verdict and Riots. Not newsworthy?

Christopher Grubbs
San Francisco

Republican Saddamites

Always eager to defend Republican wrongdoers, Dale Carpenter wrote ["Saddamites in the military," *OutRight*, May 13] that it is "facile" to suggest that the homophobia of the Bush administration has fueled these incidents. Being a lawyerly Republican, Carpenter knows much about being facile, and perhaps it is not homophobia per se that led to the abuse of detainees in Abu Ghraib, but the demonization of opponents as "evil" by the president, the general contempt for foreigners, international opinion, international law, and, specifically, for the Geneva Conventions by Donald Rumsfeld and others in the Bush regime set the tone.

These "incidents" are not "isolated" and are directly connected with the contempt for accountability of any sort for the expenses, conduct, rationales, and conduct of the crusade against "evil" in Iraq from Bush, Cheney, and Rumsfeld. Trying to exculpate them by arguing that it is not homophobia without addressing the relationship between the whole tenor of the Cheney-Bush administration and the incidents is considerably worse than being "facile."

Stephen O. Murray
San Francisco

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Ex-trans, repressed trans

by Gwendolyn Ann Smith

There are some subjects that just seem taboo, hot potatoes that no one wants to peer at too closely. This may well be one of them.

I want to talk about "ex-trans" people. Those who have decided that being transgender wasn't right for them, and turned to religion as a way "out" of their trans selves.

When I spoke to friends about this topic, most visibly shuddered. For many transgender people, exploring one's trans feelings may have meant giving up close friends or family over issues of religion. For others, we may have once turned to religion as a way to somehow "cure" our transness.

I, too, tried that path at one time, turning to Christianity as a way to somehow remove my transgender feelings. Then again, I also recall praying every night as a young child, asking to wake up the next morning as the girl I knew I was. I suppose I've long been one for hedging my bets.

Perhaps this is part of why this topic brings out such strong feelings. Many of us tried similar paths, only to find that such did not work. Maybe we worry that we're seeing some other people like us, who have managed to suppress their feelings all that deeper than we were, or perhaps whose guilt and shame about being transgender finally got the better of them.

Heck, some of us have had to detransition for any number of reasons, from personal hardship to simple personal exploration. These too can make some of the tales of "ex-trans" people all that more hard for some to consider.

I came across an article the other day that talks about a "former transsexual" by the name of Joseph Cluse. In the piece, Cluse speaks about how Christ saved him from a life of transsexuality, prostitution, and so on, and how he's a happy Christian male, glad to have finally gotten his breast implants removed.

Cluse is now working with Crossover Ministries, telling others of his redemption and recovering from — as Crossover refers to it — "trans-gender confusion."

Now one might expect me to go off on a tear right about now, criticizing Cluse for what he's

done in his life. Far from it. If this makes him happy, I'm not going to say otherwise.

I looked over what little information I could find on the web about Crossover Ministries. An "ex-trans" person had founded it as well: Jerry — formerly Jennifer — Leach, who describes himself as a former transsexual and transvestite. Leach is also behind a Web site called "Reality Resources," on which he ministers about his change from transsexual woman to man of God.

On this site are a number of writings of Leach's about the power of religion to overcome his addiction to femininity — but some of this information seems odd for someone who is claiming to have overcome their transgender nature through religion, including poetry written to their female self, and one page that simply says, over and over, "I am not obsessing about being a woman."

Perhaps, in the words of the bard, the lady doth protest too much.

If anything, I find myself thinking of John Paulk, the former leader of Exodus International, an "ex-gay" organization. Paulk — who was once better known as "Candy Paulk" back in his drag days — found himself in a D.C. area gay bar in 2000. Even the head of the "ex-gay" movement still found himself back in the old haunts.

I wonder if the same might be true of Leach and Cluse — and even Perry Desmond, the "ex-trans" individual who was a founder of Exodus. Is this simply an attempt to try and deny one's own feelings, ones that are deeply set far beyond the realm of the so-called lifestyle choice?

I have to go back to my own history, yet again, to maybe find a clue that unlocks this particular door.

When I, so many years ago, was still fighting all these feelings, it was the guilt and shame that I most had to deal with. These



Christine Smith

thoughts that what I was doing was wrong. In order to try and fight those feelings, I attempted any number of cures from purging myself of all things feminine to turning to religion and everything short of writing lengthy web pages about obsessing.

I only started to deal with this when I realized that I had tried everything I could, and yet those feelings were still there, clear as day. It only made sense to me at that point to give this a shot — and I am glad to say, many years later, that I'm pretty happy to have made the decisions I did.

Yet I wonder how it could have been different. Say that while the transition was a good thing, life itself remained difficult. If I didn't have some of the opportunities that came my way, and found myself in desperate circumstances. Would I feel compelled to find yet another way to purge and deny my feelings — even to the point of trying to convince others that they too should take the same path as I?

So no, I'm not going to attack the choices that people like Joseph Cluse have taken, this journey we call life is always one of self-exploration, and perhaps this is simply what they need to do to find themselves. Far be it for me to say that my path is the only one to take.

Yet, should they find themselves with the same feelings as always, I hope that we'll also be there to welcome them in, and let them know that being transgender truly is okay. ▼

Gwen Smith still recalls finding a tract about Perry Desmond on her desk at work one day. You can find her on the World Wide Web at www.gwensmith.com.

Getting into the groove



Jane Philomena Cleland

The National AIDS Memorial Grove held its "Groove in the Grove" free public concert in Golden Gate Park Saturday, May 22. Above, Mike Stees and Kristjan Gavin, relax with their pug, "Ready-2." The afternoon featured music, information from various AIDS service organizations, and plenty of sunshine. For more information on the AIDS memorial, visit www.aidsmemorial.org.

POLITICS

John Kerry to delay accepting nomination?

by Wayne Friday

If the trial balloon floated by the Kerry campaign is to be taken seriously, Massachusetts Senator **John Kerry**, already assured of the Democratic presidential nomination, is considering an unprecedented delay in the actual formal acceptance of his party's nomination until at least a full month after the late July convention in Boston.

The reason is simple: money. Such a delay would allow Kerry to be on an even par with **George W. Bush** in that he could continue to spend the millions of dollars he has been raising on his campaign. Since both Kerry and Bush are planning to use federal funds in the general election campaign, they are, under Federal Election Commission rules, limited to \$75 million on television and other expenses for the fall election once they have formally accepted the nomination of their respective political parties.

That \$75 million spending cap kicks in either at the moment a candidate is officially nominated or on September 1, whichever comes first, and with the GOP nomination pushed back this year until August 30-September 2, the Bush campaign would have five more weeks in which it could spend an unlimited amount of money.

A spokesperson for the Kerry campaign said this week that the plan to delay the formal acceptance of the nomination well after the Democratic convention is "not a fait accompli," and that an option might be to encourage Democrats and Kerry supporters to steer their contributions to the Democratic National Committee or to particular state party committees to buoy the campaign during the five-week gap between the conventions.

If Kerry decides to delay accepting the nomination, the convention would effectively be little more than a giant pep rally and it's possible that network television coverage and even the "bounce" a candidate traditionally gets after the convention could be lacking.

Kerry, when asked Saturday whether he might delay his formal acceptance a month past the actual convention (though he could still make a "major" convention speech), grinned and simply replied, "I will accept the nomination."

One thing is becoming certain, however, and that is that the Kerry campaign will announce its choice for vice president well before the July 26-29 convention in Boston. Moreover, those close to the Kerry organization are indicating that the vice presidential list has been narrowed down significantly, and that North Carolina Senator **John Edwards** has now become the most likely choice to share the Democratic ticket with Kerry.

Edwards surged in early 2004 to become Kerry's chief Democratic rival late in the primary season after the candidacy of former Vermont Governor **Howard Dean** faltered. Edwards, who is not seeking re-election to the U.S. Senate



Senator John Kerry

this year, has been busy traveling the country - including visits to Ohio, South Carolina, Minnesota, Michigan, and other "key" states - to boost fellow Democratic candidates for the House and the U.S. Senate, all the while encouraging support for the Kerry campaign.

Many of these trips, it has been learned, have been taken at the request of Kerry's campaign.

Many top Democratic strategists, including some high in the Kerry organization, privately admit that their real first choice as a

veep running mate - the ultimate "dream ticket," if you will - would be Arizona Senator **John McCain**, a Republican who continues to feud with the White House and the GOP congressional leadership, particularly over the handling of the Iraq war. McCain, however, continues to insist he wouldn't accept the nomination if offered by Kerry, though, in his own words he "personally holds his good friend John Kerry in high regard."

No one doubts that Edwards would gladly accept the vice presidential nomination and would be a strong addition to the ticket - "another Clinton-Gore type of ticket," one top Democratic leader put it last week - but others thought to still be in the veepstakes, albeit far down the line from Edwards, include Senator **Bob Graham** of Florida, a state with 21 electoral votes; New Mexico's Hispanic Governor **Bill Richardson**, a state with five electoral votes; Representative **Dick Gephardt** of Missouri, popular in the Midwest, and coming from a state with 11 electoral votes; and Governor **Mark Warner** of Virginia, a state that has 23 electoral votes.

The early betting? I'd bet (but not too much) that the Democratic ticket against Bush-Cheney will be a strong one: John Kerry for president and John Edwards for vice president.

Politics and people

Watching television: ABC-7 did an hour-long show the other night on the issue of same-sex marriage with an interesting panel made up of City Attorney **Dennis Herrera**, lesbian activist **Molly McKay** of Equality California, **Jeffery Ventrella** of Alliance Defense Fund (an anti-same-sex marriage group), the Reverend **Raymond Kwong** of Bay Area Christians for Traditional Marriage (the lone homophobe of the

group), and **Amos Brown**, the pastor of the Third Baptist Church and a former San Francisco supervisor.

Brown made it clear from the outset that his faith tradition dictates his opposition to same-sex marriages, but then went on to verbally battle the two other anti-same-sex guests by insisting that gays and lesbians deserve all the same civil rights as others and actually came off as sounding like an advocate for same-sex marriage.

"Who am I to tell anyone else what they can or cannot do - it's about equal rights for all," Brown said. Herrera said he not only personally supports same-sex marriage while happily in a heterosexual marriage, but as city attorney, backs the stance taken by Mayor **Gavin Newsom** and other city officials as well and will fight for those rights in court. Herrera said, "I'm quite confident that at the end of the day our arguments will be persuasive in the courts." McKay, though obviously on the right side of the issue, seemed to have an off night, in that the moderator, ABC-TV anchorman **Pete Wilson**, frequently cut her off. Ventrella simply insisted that marriage was "meant" to be between one man and one woman and referred to the Bible to back up his claim, while Kwong clearly showed his antigay colors when he insisted gays were merely after "special rights" and not equal rights. Kwong also managed to say that gays and lesbians could, if they chose to, "change" their sexual preferences. It was an interesting show, with Herrera and Brown coming off as the two most effective panelists.

And speaking of TV, *Hairspray* star and famed comedy writer **Bruce Vilanch** appeared on KRON's 4 the Record program Sunday night with **Phil Matier** and former Mayor **Willie Brown** and while discussing the race for president between John Kerry and George W. Bush, Vilanch was reminded by Brown that "there are three candidates - [Ralph] Nader's in the race, too." Vilanch, sneering, replied, "Oh, puleezzee, she's running again - like who cares?" Vilanch also said that **Arnold Schwarzenegger**, who he knows and has worked with "is more liberal than most Democrats in Hollywood," suggesting that Schwarzenegger only became a Republican because "[Barbra] Streisand and Rob Reiner have the corner on the Democratic Party" in Tinseltown and Schwarzenegger had to become a Republican to be taken seriously in politics.

As for Ralph Nader, he appeared on ABC's *This Week* and his ego spilled all over the place as he predicted, "I'll appear on the ballot in most states." When host **George Stephanopoulos** reminded him that he had yet to qualify in a single state, the aging consumer advocate's demeanor turned sour. When asked directly by Stephanopoulos "Who will be elected president in November?" Nader replied: "Put it this way - it won't be George Bush."

In a stealth move by a career politician who has been California secretary of state, governor, three-time presidential contender, U.S. Senate candidate, and mayor of Oakland, **Jerry Brown** last week

next page ►

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The end of gay rights

by Dale Carpenter

The movement for gay equality in America has come in four basic stages. Each of these stages made a distinct contribution; each was marked by its own missteps; each provoked stiff resistance; each suffered stinging defeats; but each ultimately advanced the cause and prepared the way for the next stage. With the recognition of same-sex marriages in Massachusetts – the first time a state has done so – we have entered the final stage of the gay rights movement.

The first stage of the movement covered roughly the middle of the 20th century up to the time of the Stonewall riot in New York in June 1969. We might call this stage "Emergence," since it's when homosexuals began to emerge from the closet and to organize politically for the first time.

The atmosphere in the country during the Emergence period was harshly repressive. Homosexuality was considered not just sinful, but a mental disorder. All 50 states had sodomy laws directed and enforced primarily against gay sex. Raids on gay bars were common. Known homosexuals were forbidden in many states to obtain professional and business licenses.

In the face of this, a few extraordinarily courageous individuals declared that homosexuals were perfectly normal. They formed politi-

cal and educational groups like the Mattachine Society and the Daughters of Bilitis. It was during this period that the American Law Institute recommended eliminating sodomy laws, and Illinois became the first state to do so, in 1961.

Stonewall marked a new and more radical stage in the gay rights movement. We might call this stage "Liberation," since the gay movement appropriated the rhetoric and methods of other "liberation" movements for women and racial minorities. Liberation is also an appropriate moniker for this second stage because the movement emphasized separation from mainstream American society and institutions through unbridled sexual freedom and revolutionary critiques of existing customs and ways of living.

During the second stage of the gay rights movement, the American Psychiatric Association removed homosexuality from its official list of mental disorders, many more states eliminated their sodomy laws, gay publications and organizations mushroomed, the first openly gay officials were elected, and a few localities banned discrimination on the basis of sexual orientation.

Yet the second stage engendered a ferocious backlash, led by a newly self-conscious movement of social conservatives now known as the religious right. Anita Bryant infamously led successful drives to repeal gay-rights ordinances in places like Miami and St. Paul.

The heady and optimistic second stage of the gay rights movement ended with the onset of the AIDS epidemic in the early 1980s. AIDS soon sapped almost the entire energy of the movement. Gay advocates shifted from emphasizing freedom and separation to emphasizing caring, responsibility, community, and commitment – the preconditions for the development of a marriage ethic. At the same time, the brutal process of dying from a disease identified almost entirely with gay men brought many homosexuals out of the closet for the first time. The protest group ACT UP, whose antics were sometimes childish and counterproductive, transformed the American medical establishment to be more responsive to patients' needs for care and lifesaving drugs.

While some Americans responded to AIDS by calling for quarantines, the predominant reaction was one of sympathy and support. We could call the third stage of the gay rights movement "Toler-

ance," since Americans now opposed many forms of discrimination yet remained convinced that homosexuality was morally wrong.

During the third stage, many more civil rights laws were passed, corporate America led the way to the equal treatment of gay couples, and sodomy laws were finally vanquished. Gay couples began to demand benefits, leading to the creation of private and public domestic partnerships and, toward the end of the third stage, civil unions in Vermont. Still, there were reverses, including the codification of the military's gay ban and a federal ban on recognizing gay marriages.

On May 17, 2004, the day Massachusetts began recognizing same-sex marriages, we entered what I expect will be the end stage of the gay rights movement.

As in each stage of the gay rights movement before this one, gay advocates will be guilty of excesses and will suffer serious setbacks. Beginning this November, we are going to be plastered in a series of antigay-marriage initiatives on state ballots around the country. Gay marriage will temporarily win a battle here and there in a few courts, but will overwhelmingly lose. For a time, legislatures will bottle-up or defeat gay marriage bills even in gay-friendly states, like California.

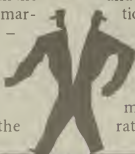
Gay marriage may even lose its foothold in Massachusetts come November 2006, when citizens there may vote on a state constitutional amendment. But I doubt it, and even if we lose in Massachusetts gay marriage will resurface somewhere before long. Having seen that gay marriage causes no harm and brings much joy, Americans will allow it, by fits and starts, to sweep the country.

By the time that happens, perhaps 30 years from now, the need for an organized gay rights movement in this country will be gone. There will still be bigotry and ignorance to fight, in America and around the world, but the heavy political and legal lifting will have been done.

History can't be written before it happens, and there is nothing inevitable about progress. But, if it turns out as I expect, this final phase should be called "Acceptance," since it will end in gays' full inclusion in the nation's legal and social life. ▼

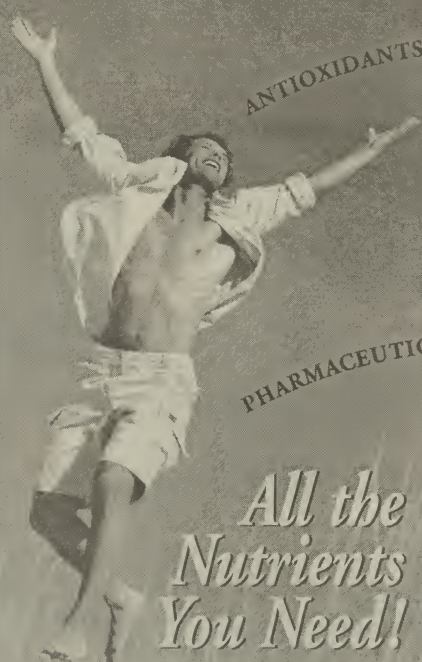
Dale Carpenter is a law professor. Some of his past columns can be read at www.indagayforum.com. He can be reached at OutRight@aol.com.

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Our Man Friday

◀ previous page

filed his required statement of intent to run for California state attorney general. "I'd bring creativity and innovation to that office; I have a lot to give," Brown, 66, said.

So, who will Mayor Gavin Newsom appoint as the next city treasurer now that Susan Leal is moving to the city Public Utilities Commission? Obviously, he'd like a supervisor who can get elected citywide (that's Aaron Peskin, who claims he's not interested because he wants to be the next board president). So, who? Tony Hall, maybe? That would give the mayor another appointment to the board, but those close to Newsom wonder if Hall could win a city-

wide race though he appears popular in his home District 7 and is well funded for re-election there.

Meanwhile, former Supervisor Jose Medina tells friends he will definitely run against incumbent Gerardo Sandoval in District 11 and that one could be interesting.

And those following these races tell me that Supervisor Tom Ammiano, despite numerous opponents, looks very strong for re-election in District 9.

The California State University Board of Trustees named Trustee Roberta Achtenberg vice chair, it was announced May 24. Achtenberg, a former supervisor and Clinton administration appointee, is currently senior vice president for public policy at the San Francisco Chamber of Commerce.

And how was your week? ▼

CDC ends funding for Stop AIDS, AGUILAS

by Matthew S. Bajko

As Stop AIDS Project officials feared, federal health officials have decided to stop directly funding the agency. The decision, in effect, means that for the first time in 10 years, the Centers for Disease Control and Prevention will not be focusing resources on San Francisco's white gay male population.

The CDC has also ended its financial support to AGUILAS, which focuses on Latino gay men and will see its budget slashed by nearly half. The agency, which is celebrating its 10th anniversary, is scrambling to find other sources of revenue to ensure its existence.

"It is quite a dramatic cut for us," said AGUILAS Executive Director Eduardo Morales.

Stop AIDS had been receiving \$225,000 in CDC funds over the last five years. The grant, which will end May 31, accounted for

less than a quarter of its \$1.6 million budget. Although the agency has aggressively gone after private money and is set to raise more than \$400,000 in nongovernmental funds, it is laying off five staff members — two part-time and three full-time — due to the loss in federal funding.

Despite the layoffs, the agency will be able to continue its prevention for positives programs, the Plus Seminar and Positive Force. Jason Riggs, Stop AIDS' spokesman, said the agency is talking with several organizations and businesses on how to launch a new HIV prevention campaign.

In addition, Riggs said, "We are currently talking to the city about our contracts and we know the city is dedicated to primary HIV prevention and prevention with positives."

For the last three years conservative lawmakers have attacked Stop AIDS for what they deemed to be "obscene" materials and methods they felt were a waste of taxpayer

money. Yet every time CDC officials audited the agency, Stop AIDS was found to be in compliance with all federal laws and its programs were used as national models for other AIDS agencies.

Last year when the CDC announced its new Advancing HIV Prevention Initiative, many assumed it would be used to penalize agencies like Stop AIDS. Though the new initiative has resulted in its federal funding being cut, Riggs said he does not see it as a victory for the agency's critics.

"They weren't able to use us as the national fall guy. Instead, what happened is the guidelines were dramatically shifted," he said. "Increasingly this nation's public health policy is being directed by politics, not science. It is clear that the federal government is more interested in funding abstinence programs and pitting HIV prevention with positives against prevention with negatives. And we really aren't interested in becoming the 'Stop Sex Project.'"

In San Francisco, the CDC is shifting its direct funding to local community groups that serve black, Asian, and Native American men who have sex with men. Those agencies are the Black Coalition on AIDS, the Asian and Pacific Islander Wellness Center, and the Native American Health Center. While the CDC has yet to announce exact grant amounts,

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CDC radically shifts HIV funding

by Bob Roehr

CDC funding will end on June 30 for two-thirds of the community-based-HIV prevention programs currently receiving that support. The Centers for Disease Control and Prevention announced its latest round of grant decisions Friday, May 21.

The controversial Stop AIDS Project in San Francisco is among those that will lose its funding. In fact, no program providing prevention programs aimed at gay white men will be funded in that city.

When asked to comment on that fact, National Association of People With AIDS Executive Director Terje Anderson replied with the cynical question, "Is that part of their epidemic?"

In a telephone news conference announcing the awards, Robert Janssen, the director of CDC's HIV prevention programs, said, "CDC's longstanding partnerships with community groups are key in reducing the estimated 40,000 new HIV infections that occur each year in the United States."

The agency will distribute \$49 million to 142 organizations across the country, with the typical grant averaging \$345,000. The number of grants is down from 189 in the last cycle while their average size is up from about \$200,000.

Programs directed toward people living with HIV and their partners, and those at very high risk for infection will receive \$23 million; voluntary counseling and testing

with referral to medical care will receive \$14 million; while \$12 million will go to targeted outreach, health education, and risk reduction.

Janssen said the new programs "focus especially on the HIV prevention needs of communities of color," which will receive 82 percent of the total dollars.

He outlined the procedures used to ensure that the process was "objective and open." Community-based organizations were evaluated on the quality of the application; a proven track record at providing HIV prevention services; capacity to carry out the proposed activities; regional AIDS incidence; and specific HIV prevention needs in the city or region the organization serves.

Janssen said there was no pressure from the Department of Health and Human Services not to fund particular controversial organizations. The fact that they were not funded was that "they didn't score high enough on the objective review panel," Janssen said.

Anderson buys that explanation but added, the political decisions were "laid out ... in shaping the call for applications in the first place. There is less emphasis on doing direct risk reduction behavioral intervention," he said, so there is less opportunity to fund those types of programs.

CBOs submitted 537 grant requests and approximately 235 of them scored high enough to be awarded funding. Janssen called the process "highly competitive,"

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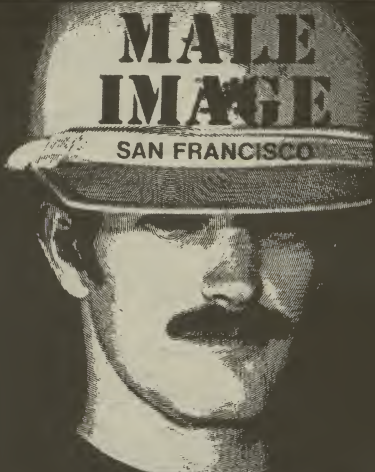
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SFAF

◀ page 1

country's financial, political, and medical response to the epidemic.

Accomplishments

One of her biggest accomplishments was her leading role in the creation and passage of the Ryan White CARE Act of 1990, which today provides about \$2 billion in funding to HIV/AIDS organizations and services nationwide.

"She really played a key role in creating the Ryan White CARE fund, which is a major contribution and one that will last well beyond her time at SFAF," said Tom Nolan, executive director of Project Open Hand. "It's a wonderful legacy."

She was also, along with Department of Public Health Director Dr. Mitchell Katz, crucial to the legalization and funding of San Francisco's needle exchange program to help prevent HIV transmission among drug users.

Yet for all the achievements, SFAF and Christen were often the target of criticism by community members, particularly for her salary and benefits package — which hit \$212,000 in 2002, according to recent reports, although when budget cuts hit that year, she voluntarily took a 12 percent pay cut.

"Pat gets raise after raise after raise" read a front page B.A.R. story in June 1997 which revealed Christen's salary had doubled since 1991, from \$74,753 to over \$148,794, without benefits. Her compensation, as well as the salaries of other people in management positions — was most troublesome for activists when AIDS programs and services faced potential cuts nationwide and groups like SFAF continued to draw the most funding.

Christen has addressed the issue of high salaries at SFAF, saying simply that there should be no apologies for the board of directors' decision to set competitive compensation packages in order to attract and keep the best people for the positions. The salary to be offered to her successor is unknown.

Also at issue was SFAF's continued relationship with Pallotta Teamworks, the for-profit venture that created and ran the California AIDS Ride, of which SFAF was a main beneficiary. Pallotta events raised millions for HIV/AIDS and cancer organizations but always charged high overhead — upwards of 30 percent of monies raised — for production fees and Pallotta salaries. The events also increasingly became centered on Dan Pallotta himself, and SFAF during its last round of contract negotiations in 2001 claimed that Pallotta Teamworks billed the organization for events related to Pallotta's personal book tour.

Despite the controversy over Pallotta, SFAF remained relatively satisfied with its relationship and



The late Ronnie Burk, from ACT UP/San Francisco, dumped used cat litter on Pat Christen during an October 1996 voter's forum.

return rates, until its last bitter year with the group in 2001, when, according to Christen, "a unilateral change in Pallotta's business model made it unacceptable to continue to participate in the AIDS Ride."

"Until the last year of our relationship we had adequate controls in place to ensure the integrity of the event," said Christen. But the change to the proposed contract meant that there would have been "an inability to confirm to donors that their resources were going to support our mission."

2001 also saw fewer returns from the AIDS Ride to SFAF than usual — about 52 percent of the \$11 million raised by participants — and with no way to ensure accountability for pledges raised, SFAF called it quits that fall.

SFAF then went on to create AIDS/LifeCycle, its own bike-athon fundraiser, despite a Pallotta court case that sought to prohibit the organization from launching a competing event. SFAF won the court battle and LifeCycle is now in its third year, with a 25 percent increase in participants since 2003. The event takes off from San Francisco on June 6 and Christen said she plans to ride this year and in coming years as well.

"I thought it was wise for SFAF to finally end their contract with Pallotta in 2001," said B.A.R. sports columnist Jim Provenzano, who in 1999 did an in-depth series on the AIDS Ride. "I don't know if my investigative articles had such an effect, because the SFAF was very defensive of Pallotta at the time. But then, a few years later, they acted on the problems I raised. The new AIDS LifeCycle rides, and others like it around the country, serve as a great example of recovering and continuing in tough economic times. By removing an exorbitantly priced middle man, they've retained the spirit of an AIDS ride, without the bloated budgets."

It is the success of ventures like AIDS/LifeCycle, said Christen, that make her proud of SFAF for its continued ability to take risks and keep its "eyes on the prize."

Tenacity

Love or hate her, Christen has indisputably shown a dedication to the position despite numerous challenges, from conservative elected officials ignoring or punishing people with HIV/AIDS to physical and verbal assaults from local dissident activists.

In October 1996, AIDS dissidents from ACT UP/San Francisco protested at an SFAF-sponsored voters forum at the

Women's Building, and the late ACT UP member Ronnie Burke dumped weeks-old used cat litter on Christen, who denounced the act as violence. She was also the recipient, she said, of various threats that made her worried for her home and family.

But while anti-SFAF sentiment has run high at times, virtually none of Christen's critics were willing to speak on the record about her career or resignation.

Only one outspoken individual, Patrick Monette-Shaw, volunteered his opinions, and while his own watchdog career has included attending SFAF board meetings and reporting on a variety of its issues, he limited his remarks this week to Pangaea, SFAF's international affiliate in Africa. Shaw has criticized SFAF for diverting millions of its funds to the efforts abroad, but Christen and others have countered that Pangaea is mostly funded through a Pfizer grant specifically intended for African AIDS efforts. Monette-Shaw said he wonders whether Christen will simply stay on at Pangaea and create for herself a position on her terms.

"If Christen really intends to raise her kids why is there no mention of her stepping down as president of Pangaea? The silence about Pangaea has that proverbial deafening sound about it. Call me jaded or skeptical but I can't help but believe we are not being told the full story."

In fact, Christen does intend to stay on at Pangaea until September 2004, according to Norton, to ensure a smooth transition. The new executive director may or may not occupy the slot that Christen did at Pangaea. And

while Christen does intend to work, she told the B.A.R. that her next job must have more flexibility on evenings and weekends. Pangaea, said Norton, has involved extraordinary commitments from Christen, including regular 3 a.m. conference calls.

Such scrutiny and criticism, Christen told the B.A.R. this week, is to be expected.

"Anytime someone is in a role like this that involves life and death circumstances, emotions can run high," she said. "While some people disagree with the approaches we might take, I'm very proud of the organization's work and I'm privileged to work here. I don't take to the criticisms personally and understand it comes with the territory."

She leaves SFAF fresh off another achievement — helping to secure full funding for California's AIDS Drug Assistance Program despite Governor Arnold Schwarzenegger's initial plans to trim the program in light of the state's budget crisis.

As for disappointments at SFAF, she said, "they are broad ones. I wish there were better treatments for people for whom the treatments are not working. Ultimately and ideally I hope and wish for a cure."

Her successor, she said, will find the internal managerial aspect of the job quite well run, with a "fantastic" staff and "terrific" board.

Externally, however, "we have an epidemic with increasing complexity. There's the confluence of multiple epidemics converging: HIV, substance use, mental health, homelessness. It's all part of the complexity that many of our clients live with daily. In addition to addressing that, there's the need to ensure that government funding continues to focus on HIV."

"The nice thing about being in the Bay Area is that it has continued to be very supportive of the fight against AIDS ... it's the beacon of hope for the rest of the country and the world, and there are many strengths and opportunities for any individual stepping into this role."

Christen said she has "enormous gratitude" for her opportunity to work with SFAF, and that she "cannot imagine working with a more dedicated and compassionate group of people."

She leaves SFAF with "enormous sadness" and her departure evokes similar emotions from many members of the community.

"I had come to identify her personally and completely with the organization and it's hard to imagine it without her after all these years," said Project Open Hand's Nolan. "Pat's going to be missed around the AIDS community for sure." ▼



SFAF's Pat Christen at one of the agency's public board meetings in 1998.

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Please see important information on adjacent page.



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What is the most important information I should know about LEXIVA?

LEXIVA can cause dangerous and life-threatening interactions if taken with certain other medicines. Tell your healthcare provider about all the medicines you take, including prescription and non-prescription medicines, vitamins, and herbal supplements.

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- Some medicines will require close monitoring if you take them with LEXIVA.

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LEXIVA has not been fully studied in children under the age of 18 or in adults over the age of 65.

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 - Ergot medicines: dihydroergotamine, ergonovine, ergotamine, and methylergonovine such as CAFERGOT®, MIGRANAL®, DHE-45®, ergotrate maleate, METHERGINE®, and others (used for migraine headaches)
 - PROPLUSID® (cisapride); used for certain stomach problems
 - VERSEO® (midazolam); used for sedation
 - ORAP® (pimozide); used for Tourette's disorder

Do not take the following medicines if you are taking LEXIVA and NORVIR® (ritonavir) together. You could develop serious or life-threatening problems.

- TAMBOCO® (flecainide); used for certain abnormal heart rhythms
- RHYTHMOL® (propafenone); used for certain abnormal heart rhythms

- are allergic to LEXIVA or any of its ingredients. The active ingredient is fosamprenavir calcium. See the end of this leaflet for a list of all the ingredients in LEXIVA.

- are allergic to AGENERASE® (amprenavir).

You should not take AGENERASE (amprenavir) and LEXIVA at the same time.

Before taking LEXIVA, tell your healthcare provider about all your medical conditions including if you:

- are pregnant or planning to become pregnant. It is not known if LEXIVA can harm your unborn baby. You and your healthcare provider will need to decide if LEXIVA is right for you. If you use LEXIVA while you are pregnant, talk to your healthcare provider about how you can be on the Antiretroviral Pregnancy Registry.
- are breastfeeding. You should not breastfeed if you are HIV-positive because of the chance of passing the HIV virus to your baby through your milk. Also, it is not known if LEXIVA can pass into your breast milk and if it can harm your baby. If you are a woman who has or will have a baby, talk with your healthcare provider about the best way to feed your baby.
- have liver problems. You may be given a lower dose of LEXIVA or LEXIVA may not be right for you.
- have kidney problems
- have diabetes. You may need dose changes in your insulin or other diabetes medicines.
- have hemophilia
- are allergic to sulfa medicines

Before taking LEXIVA, tell your healthcare provider about all the medicines you take, including prescription and non-prescription medicines, vitamins, and herbal supplements. LEXIVA can cause dangerous and life-threatening interactions if taken with certain other medicines. You may need dose changes in some of your medicines or closer monitoring with some medicines if you also take LEXIVA (see "What is the most important information I should know about LEXIVA?"). Know all the medicines that you take and keep a list of them with you to show healthcare providers and pharmacists.

Women who use birth control pills should choose a different kind of contraception. LEXIVA can affect the safety and effectiveness of birth control pills. Talk to your healthcare provider about choosing an effective contraceptive.

How should I take LEXIVA?

- Take LEXIVA Tablets exactly as your healthcare provider prescribed.
- Do not take more or less than your prescribed dose of LEXIVA Tablets at any one time. Do not change your dose or stop taking LEXIVA without talking with your healthcare provider.
- You can take LEXIVA Tablets with or without food.
- When your supply of LEXIVA or other anti-HIV medicine starts to run low, get more from your healthcare provider or pharmacy. The amount of HIV virus in your blood may increase if one or more of the medicines are stopped, even for a short time.
- Stay under the care of a healthcare provider while using LEXIVA.
- It is important that you do not miss any doses. If you miss a dose of LEXIVA by more than 4 hours, wait and take the next dose at the regular time. However, if you miss a dose by fewer than 4 hours, take your missed dose right away. Then take your next dose at the regular time.
- If you take too much LEXIVA, call your healthcare provider or poison control center right away.

What should I avoid while taking LEXIVA?

- Do not use certain medicines while you are taking LEXIVA. See "What is the most important information I should know about LEXIVA" and "Who should not take LEXIVA?"
- Do not breastfeed. See "Before taking LEXIVA, tell your healthcare provider." Talk with your healthcare provider about the best way to feed your baby.
- Avoid doing things that can spread HIV infection since LEXIVA doesn't stop you from passing the HIV infection to others.
- Do not share needles or other injection equipment.
- Do not share personal items that can have blood or body fluids on them, like toothbrushes or razor blades.
- Do not have any kind of sex without protection. Always practice safer sex by using a latex or polyurethane condom, to lower the chance of sexual contact with semen, vaginal secretions, or blood.

What are the possible side effects of LEXIVA?

LEXIVA may cause the following side effects:

- skin rash. Skin rashes, some with itching have happened in patients taking LEXIVA. Tell your healthcare provider if you get a rash after starting LEXIVA.
- diabetes and high blood sugar (hyperglycemia). Some patients had diabetes before taking LEXIVA while others did not. Some patients may need changes in their diabetes medicine. Others may need a new diabetes medicine.
- increased bleeding problems in some patients with hemophilia.
- worse liver disease. Patients with liver problems, including hepatitis B or C, are more likely to get worse liver disease when they take anti-HIV medicines like LEXIVA.
- changes in blood tests. Some people have changes in blood tests while taking LEXIVA. These include increases seen in liver function tests and blood fat levels, and decreases in white blood cells. Your healthcare provider may do regular blood tests to see if LEXIVA is affecting your body.
- changes in body fat. These changes have happened in patients taking antiretroviral medicines like LEXIVA. The changes may include an increased amount of fat in the upper back and neck ("buffalo hump"), breast, and around the trunk. Loss of fat from the legs, arms, and face may also happen. The cause and long-term health effects of these conditions are not known at this time.

Common side effects of LEXIVA are nausea, vomiting, and diarrhea. Tell your healthcare provider about any side effects that bother you or that won't go away.

This list of side effects of LEXIVA is not complete. For more information, ask your healthcare provider or pharmacist.

How should I store LEXIVA Tablets?

- Store LEXIVA Tablets at room temperature between 59° and 86°F (15° to 30°C). Keep the container tightly closed.
- Keep LEXIVA and all medicines out of the reach of children.
- Do not keep medicine that is out of date or that you no longer need. Be sure that if you throw any medicine away, it is out of the reach of children.

General information about LEXIVA

Medicines are sometimes prescribed for conditions that are not mentioned in patient information leaflets. Do not use LEXIVA for a condition for which it was not prescribed. Do not give LEXIVA to other people, even if they have the same symptoms you have. It may harm them.

This leaflet summarizes the most important information about LEXIVA. If you would like more information, talk with your healthcare provider. You can ask your pharmacist or healthcare provider for information about LEXIVA that is written for health professionals. For more information you can call toll-free 888-825-5249 or visit www.LEXIVA.com.

What are the ingredients in LEXIVA?

Active Ingredient: fosamprenavir calcium.

Inactive Ingredients: colloidal silicon dioxide, croscarmellose sodium, magnesium stearate, microcrystalline cellulose, and povidone K30. The tablet film-coating contains the inactive ingredients hypromellose, iron oxide red, titanium dioxide, and triacetin.

LEXIVA Tablets, 700 mg, are pink in color and are capsule-shaped, with the letters "GX LL7" printed on one side of the tablet.

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Marriage update

MA gov demands licenses; officials win in OR

by Bob Roehr

Massachusetts Governor Mitt Romney is continuing his staunch opposition to gay marriage, saying he does not want to "export" gay marriage to other states.

The Mormon Republican is pressing for strict enforcement of a law that prohibits the issuing of marriage licenses to out of state couples whose home state marriage laws differ from those in the Bay State. The law was passed in 1913 to limit interracial marriage and has not been enforced for decades, if at all.

On May 19, just two days after same-sex marriage became legal in the state, Romney ordered

there's a reason for that," she told the *Boston Globe*. "There are laws that have fallen into disuse because they don't make any sense." She vowed to challenge Romney's interpretation of the law in court.

That chance may never come. On May 19 the Massachusetts Senate voted 28 to 3 to repeal the law, and attached it to the state budget. The House version of the budget does not contain that provision and it is unclear how negotiations will resolve the matter.

Oregon

There was good news and bad news in Oregon. Christian Coalition attempts to defeat pro-gay candidates at the polls were a dismal failure. Two Multnomah County commissioners who sup-

port is among those backing a public education campaign urging voters not to sign the petition.

Even while national leaders of the religious right continue to prophesize that gay marriage will wreck havoc upon the family, the message does not seem to be resonating in the pews.

"I don't see any traction. The calls aren't coming in [on the Federal Marriage Amendment] and I'm not sure why," the Reverend Lou Sheldon told the *New York Times* last week. He leads the anti-gay Traditional Values Coalition.

But the majority of Americans still oppose same-sex marriage. That is reflected in the latest Gallup poll, taken in early May and released on May 17. It showed 52 percent of Americans responding negatively to the statement "marriages between homosexuals should be recognized by the law as valid."

But support for marriage equality reached an all-time high of 42 percent. Only 27 percent responded affirmatively when Gallup first asked the question in 1996. Polls over the last year have shown support bobbing around in the low to mid 30s.

Support for a constitutional amendment to bar same-sex marriage was at 51 percent, within the margin of error of where the question has polled for the last year. Support for the amendment correlated with church attendance, however, almost a third of weekly churchgoers oppose gay marriage. ▼

"Massachusetts already allows heterosexual nonresidents to marry and it can't have a different rule for gay people."

clerks in four jurisdictions that said they would not enforce the provision — Provincetown, Somerville, Springfield, and Worcester — to send the marriage applications to him. That had never been done before, but local officials complied with the order.

The following day Romney said the state would not officially record the licenses of those who did not intend to reside in the state. He also asked Attorney General Thomas F. Reilly (D) to take steps to ensure that local officials did not continue to issue those licenses.

Reilly sent cease and desist letters to clerks in the four towns on May 21. Officials in each of the jurisdictions are weighing their options.

"Massachusetts already allows heterosexual nonresidents to marry and it can't have a different rule for gay people," said Mary Bonauto. She is the attorney with Gay & Lesbians Advocates and Defenders who won the landmark *Goodridge* case that struck down the ban on same-sex marriage.

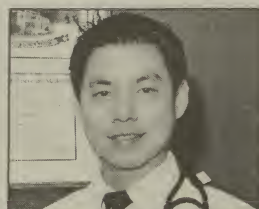
"It's a 91-year-old law, and it hasn't been used in 30 years and

ported gay marriage held on in the May 19 election. Maria Jojo de Steffey won outright and the other, Lisa Naito, garnered 47 percent of the vote in a multi-candidate race. She will face an opponent who won only 31 percent.

Rives Kistler, the only openly gay member of the Oregon Supreme Court, beat down an extremist with 62 percent of the vote. The very gay-friendly former Portland police chief Tom Potter surprised observers by leading the multi-candidate field with 42 percent of the vote for mayor of that city. The runoff will be in November.

The bad news is that the Oregon Supreme Court approved a petition by the Defense of Marriage Coalition to gather signatures for a constitutional amendment to ban same-sex marriage. The petition drive began on May 21 with a six-week window in which to gather 100,840 valid signatures.

Observers believe the task will be difficult but not impossible, given restrictions placed on the signature gathering process. The gay rights group Basic Rights Ore-



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Gay marriage

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Stewart responded that such concerns are "overstated" because there has yet to be a rush on the couples' part to bring legal cases or attempts to exert their marital rights before the courts.

"There will be a window of uncertainty" on the validity of the marriages, said Stewart, adding "but it doesn't rise to the level of chaos or the world is coming to an end. You would be signaling to the world that their rights to be recognized do not outweigh inconvenience or confusion."

To which Justice Marvin Baxter replied, "Yet it is the city that created this mess. Shouldn't the city have ensured the correctness of its position before putting these couples in the precarious position they are in?"

Stewart attempted to defend the city's actions, but was interrupted by Baxter, who questioned why the mayor did not seek a judicial ruling or an opinion from the attorney general before issuing the marriage licenses to same-sex couples.

"If the law is so supportive why not get that opinion before the individuals were placed in the position they are in?" asked Baxter.

To which Stewart replied, "Because the case would not have focused on the real people involved."

Earlier, the justices had questioned Timothy Muscat with Attorney General Bill Lockyer's office why they should uphold Lockyer's request to invalidate the marriages when the couples involved are not in court. Muscat argued that the marriages should be ruled invalid because "these unions never had any legal effect whatsoever. They have no legal bearing under the California legal code. They never existed."

When asked by Justice Carlos Moreno if city officials determining news rack ordinances and parade licenses in effect set a precedent for Newsom to also decide on whom to give marriage licenses too, Muscat said "certainly not to this degree. The legislature is

left powerless."

Jordan Lorence, a lawyer with the antigay group Alliance Defense Fund, also argued "Local authorities cannot exercise authority on issues of statewide concern. They can't say they will act like the legislature and fix the problem."

He warned granting local officials that right would lead to the "Balkanization of family law where each city and county decides" to agree or disagree with San Francisco's position.

Lorence also argued the couples who married, as well as city officials, knew the marriages had no validity when they exchanged their vows and therefore the court should declare them invalid.

"This was essentially an act of civil disobedience. The officials realized what they were going to do was on thin ice. They told everybody the legality of these licenses are dubious," said Lorence. "If this court does not address it, it sends the message other cities can do this and get away with it."

Later Justice Joyce Kennard asked Stewart why the mayor opted to do what he did in unilaterally declaring California's marriage laws as unconstitutional as opposed to filing a lawsuit on behalf of same-sex couples.

"Why not go through the courts instead of the way it was done? What was the urgency?" she asked. "The California Legislature passed AB205. The legislation gives gay couples basically the very same rights as marriage. Why did the mayor have to take action immediately?"

While Stewart conceded the bill, which former Governor Gray Davis signed into law last October, does expand the rights given to domestic partners, she argued it nevertheless is not the equivalent of marriage.

"There is no provision in AB205 that says domestic partnerships be treated as marriages for state law much less federal law," she said.

When Stewart argued the court would be violating the couples' due process rights by ruling on the validity of the marriages, George responded, "The kind of due process afforded by the courts

was not afforded by city officials. This came out of the blue."

Justice Janice Rogers Brown asked if there is a difference between local officials refusing to enforce or implement a state statute in order to bring a court challenge whereas in this case it appears "the real reason was to rewrite California's marriage laws and eliminate the role of the courts or legislators."

Based on the numerous cases filed in this matter, Stewart quipped, "I don't think he was successful if that was his intent."

The justices also repeatedly questioned why local officials should be allowed to determine on their own which laws to follow. George asked Stewart if the city would also argue that a sheriff or district attorney could ignore gun laws if they felt they violated a person's right to bear arms as defined under the Second Amendment or if a local official could ignore AB205 when it goes into effect next January if they felt it violated Proposition 22, which defined marriage as a union between a man and a woman.

"Generally, your honor, the answer would be yes," replied Stewart, who then said a D.A. or sheriff acts as a state agent and would have to adhere by state law. Whereas a mayor, stated Stewart, is not an agent of the state.

Justice Ming Chin then asked if Assemblyman Mark Leno's (D-San Francisco) marriage non-discrimination bill was passed by the legislature and signed into law by the governor could mayors throughout the state be able to ignore the bill?

"If it were adopted I assume there would be challenges to it," said Stewart.

She warned the justices that if they do rule the marriages as invalid, and then Leno's bill becomes law, "the marriages won't spring back to life."

The court has 90 days from Tuesday to announce its ruling in the matter and normally announces its decisions at 10 a.m. on Mondays or Thursdays. The cases are *Lockyer v. City of San Francisco* and *Lewis v. Alfaro*. ▼

DC AIDS demo

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issue.

"But otherwise it was a lot of bad news," Munar added. "Everybody is pessimistic about the appropriations process finishing this year at all. Democrats and Republicans were pretty unified in that message."

"It is tough this year, so it is really all about the election," Munar said. "The work on AIDSVote is exactly what we need to be doing,

we need to raise AIDS as a serious issue of debate during the elections, and the inadequacy of the response to the crisis. If we don't do that, if we don't make that a serious issue, we are not going to do well in the appropriation process."

Activist and *Poz* magazine founder Sean Strub said in an interview, "What I pay most attention to are prevention programs and the dismantling of the most effective prevention programs that have been in place. High school students around the country are not being taught about condoms, they are being taught that condoms don't work. That is going to start to translate into more infections."

"You have an administration that just across the board is more interested in saving souls than in saving lives," Strub said.

Busloads of demonstrators from New York and Philadelphia joined those already in Washington at Folger Park near the Capitol.

Philadelphia activist Martin Wiley told the crowd, "I'm voting for people who are going to make change. And until you prove to me that you are going to make change, you ain't got my vote. So, until I know that you are going to make change, I'm going to holler at you too John Kerry."

"We came down here not just to yell at Bush, we need to remember that. We need to remember that we are here to yell at all parties. I'm talking to you Ralph

Nader, what are you doing?" Wiley asked.

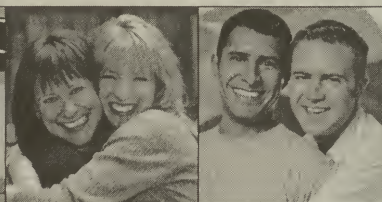
"We have a simple message to both parties: We want them to take action now. We cannot wait because lives are on the line," NAPWA's Anderson told the crowd. "We are here in Washington today because national priorities are screwed up." Congress can pass tax cuts for the wealthy and fund \$200 billion for the war in Iraq, he noted.

"If they can't provide health care for poor people, if they can't provide housing for poor people, if they can't provide drugs for sick people, their priorities are wrong. And we need to change their priorities for them," said Anderson.

"We have an administration that has decided that it is going to pour millions of new dollars into telling young people that they have to remain abstinent until they get married. And that very same administration wants to pass a constitutional amendment that tells tens of millions of young gay and lesbian people that they can never be married, that they are going to have to remain abstinent for the rest of their lives. That is screwed up."

Anderson also struck a bipartisan tone. "It is not about Democrats and Republicans for us, it's about showing us what they do. If they do the right thing we'll support them, and if they keep doing the wrong thing, we'll vote them out of office." ▼

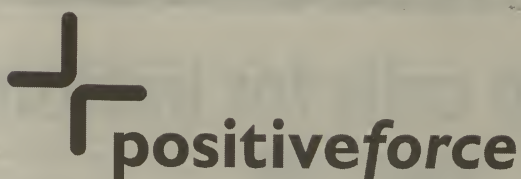
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2 Positive Force Book Club *Wednesday, June 2, 6pm @ STOP AIDS Castro Office, 539 Castro @ 18th St* Join the guys of Positive Force at their Book Club. Stay up on the latest reading while connecting with other HIV+ gay and bi men. For latest book info, please call 865-0790 ext.305

3 Positive Force Focus Group *Thursday, June 3, 5:30pm @ STOP AIDS Castro Office, 539 Castro St @ 18th* Join the guys on a monthly basis as we pick an important community issue and "brain storm" on it. As always we want to know how you feel and what you think!

5 Positive Force Plus Seminar *Saturday, June 5, 9am location TBA* Recently test HIV positive? Been positive and want more information? Plus is a free educational and experiential two-day weekend seminar for those affected by HIV. Registration is required. Contact 415-865-0790 x 309 for more info, times and exact location (San Francisco).

6 Positive Force Plus Seminar *Sunday, June 6, 9am location TBA* Recently test HIV positive? Been positive and want more information? Plus is a free educational and experiential two-day weekend seminar for those affected by HIV. Registration is required. Contact 415-865-0790 x 309 for more info, times and exact location (San Francisco).

8, 15 & 22 Positive Force Plus Check-In *Tuesdays, June 8, June 15 and June 22, 6:30pm Stop AIDS Castro Office 539 Castro @ 18th St* Still feeling the glow of the last PLUS seminar? Come and reunite with other PLUS participants in this social and informal drop in group. It's a great way to stay connected and get support.

10 Cafe Poz *Thursday, June 10, 1pm @ Castro Country Club, 4058 18th St* Ready for a new afternoon routine? Make a date with other HIV + men at Cafe Positive, the daytime social support event that's open to every one. Gab with the guys about the latest treatment news flash and what you think is around the corner. Beverages and light lunch are on us.

16 H Café *Wednesday, June 16, 6:30pm @ H Café 1701 17th St @ Sanchez St* We'll help you get over Hump Day. Come see for yourself how this San Francisco original event just keeps getting more fun, with more guys, month after month. Relax with other HIV+ guys in a comfortable atmosphere where support and community are on the menu. Food, coffee and iced tea.

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17 Positive Force Guerilla Bar Night *Thursday, June 17th, 6:30pm, location TBA* It's the Positive Force version of "Guerilla Queer Bar" night! A chance for HIV+ guys to come out en masse at a undisclosed location and feel the power of community and have a great time....we'll be letting you know where it's happening via our Positive Force email list - or email pforce@stopaids.com or call 865-0790 X305.

23 Positive Force Book Club *Wednesday, June 23, 6pm @ STOP AIDS Castro Office, 539 Castro @ 18th St* Join the guys of Positive Force at their Book Club. Stay up on the latest reading while connecting with other HIV+ gay and bi men. For more info, please call 865-0790 ext.305

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Gay cop calls for backup

by Eric Ganther

Who: Scott Hoey-Custock
What: Officer, San Francisco Police Department
Contact: ScottHoey@aol.com

Uniforms, batons, badges, handcuffs, riot gear, doughnuts – what's not to like about being a police officer? Their days are varied; their nights fascinating. But despite how many "cops" you see at gay bars, San Francisco faces a critical shortage of gay men on the real force. Don't be put off by misperceptions – with the advent of community policing, most cops aren't the officers of yesteryear: they're well-paid, well-respected, and highly professional. This week I interview Scott Hoey-Custock, gay Irish cop.

What's your beat?

I'm assigned to the Southern District, which is basically South of Market (roughly from Duboce to the Bay and Market to roughly Townsend).

What does a policeman's day look like?

At the beginning of the shift, we stand in formation in the roll call room, and await our sector assignment and a daily briefing about what's going on in the city, what to look out for, etc. I'm generally assigned to traffic, so I handle traffic/vehicle accidents. I also typically respond to any "A" priority calls, and of course any calls for backup from other officers. I recently went to a call because I had prior knowledge of the particular parolee; I knew that he liked to hide under the bed, and when I got there, sure enough he was hiding under the bed.

So you're night shift.

Yes, by choice. I typically work from 9 p.m. to 7 a.m. I prefer the night shift because of the nature of the calls and because I can still have time during the day to tend to other business.

How long have you done police work and what's your background?

I'm 38 now and I've been in the business since 1996. Before that I did retail for 15 years. I worked for the Oakland Police Department for a short period but was fired for being gay. I brought a civil suit against them and fought them all the way to the California Supreme Court and won my case, setting a legal precedent.

After Oakland, I worked for the San Francisco Sheriff's Department and then moved over to the SFPD in 1999. I learned a lot from my experience at the sheriff's department. I worked at the jail and sat face-to-face with criminals for 10 to 12 hours a day. I had the opportunity to ask them why they would commit these crimes. I learned from them more about how the streets actually work – the street hustle, the lifestyle of criminal behavior. I also got to meet the family members and learned about their issues. Over time, I got to know a lot of the players in the local gangs and neighborhoods. As a new officer, I could walk the worst streets and the players knew me, and I knew them. This has proved time and again to be an advantage for me.



Scott Hoey-Custock

What's the average salary for an officer in San Francisco?

The average cop in this city makes \$65,000 to \$80,000 – salary plus mandatory overtime. For example, during the war demos last year I finished my shift at 7 a.m. but then I had to get into riot gear and follow the rioters around until 1 or 2 in the afternoon.

What is the challenge of the job?

Tap-dancing through dangerous situations and keeping yourself safe and keeping the drama to a minimum.

Often people call the police when they've

lost control of their life. So when the police arrive, we're trained to do one thing – take control. That requires us to give verbal commands to citizens, and this can be challenging for people who are unfamiliar with being given commands.

What do you like about it?

Every day is different. Police officers wear so many hats: I'm a cheerleader, I'm a babysitter, I'm the mother, I'm the dad, I'm the caretaker. And officers have to be able to switch like that [snaps fingers].

What's training like?

It's seven months up at the SF Police Academy [in Diamond Heights] from 7 a.m. to 5 p.m. every day ... then you study at night, shine your shoes, and get ready for an early-morning inspection and lineup. It's boot camp-lite. You go through a fitness program and learn self-defense tactics so you can protect yourself (because you're gonna get punched, it's the nature of the business). Then you learn criminal law really well, well enough to immediately be able to see what laws have been broken. The training is tough, but the properly prepared individual will succeed.

Do you practice shooting a gun?

Oh yeah. You have to learn to shoot a gun and a rifle and be comfortable with it. (It's really just a tool; training takes away the mystery and the fear of guns.) And then every six months you have to take a test to make sure you're still proficient with it.

What are the attributes of a good cop?

Compassion. Consideration. Consistency. Someone with a good sense of fairness. Someone who's in decent physical shape and has good common sense. Someone with very broad experience of the world – old enough to have seen a lot and young enough

to be able to get out of the way.

If people you're dealing with know you're gay, does it inhibit your ability to take control of a dangerous situation?

At times, yes. If they have issues with LGBT folks then they may take some offense with you giving them orders. When it comes down to it, people respond to a "masculine" individual. One who will help them restore control in their lives.

What's it like telling people in the gay community that you're a cop?

I've had some very interesting experiences telling people I'm a cop. I usually start out telling them I work for the city and if I think they can handle it, I tell them I'm a police officer. Then you see the wheels spin and sometimes they'll try to dump their negative experiences on me. So I'm careful about it.

How many gay men are on the force?

Unfortunately, there are only 20 to 25 gay men on the force, out of roughly 2,250 total members. And those numbers are dwindling. If gay men are 10-12 percent of San Francisco's population (and that's a low estimate), then there should be something like 200 gay men on the force.

Why are there so few gay men?

The ranks were drastically reduced by AIDS. We have never recovered from those losses and I don't believe the SFPD is really doing enough to persuade gay men because they haven't really been aware of the scope of the problem. The older gay men in the department understood that there was a problem and attempted on their own dime and time to recruit qualified gay men. But it has been an incredible battle getting the message across that policing is a viable career choice for gay men. It's hard to find candidates who can pass the hiring process. It's a well-known fact that gay men like to party and far too often with illegal narcotics.

What if they used to use illegal narcotics but don't anymore?

Every department handles this differently. This is what I tell candidates who ask me: be honest, completely honest with your background investigator. If you used narcotics in your youth, then it was most likely just a function of age and inexperience. Just because you experimented with narcotics when you were young does not automatically exclude you from the profession. But if you were smoking pot and dropping "E" last weekend, don't plan on being a cop tomorrow.

Are there more lesbians than gay men on the force?

There are absolutely more lesbians than gay men. The ratio is probably three to one.

What are you doing about the low numbers of gay men?

We have to actively recruit in the LGBT community. When I've spoken with cops in Milwaukee, Seattle, and Portland, they are stunned to hear about our low numbers. The same is true of San Francisco city officials. I feel Mayor Newsom is committed to helping our community correct this in the future. The department is so big, and there are so many things to do, that if your talents are properly placed, it's the best job in the world. ▼

OBITUARIES

Gloria Evangelina Anzald'a

Internationally recognized cultural theorist and creative writer, Gloria Evangelina Anzald'a, passed away during the week of May 16, 2004 from diabetes-related complications. She was 61 years old. As one of the first openly lesbian Chicana authors, Anzald'a played a major role in redefining contemporary Chicano/a and lesbian/queer identities. And as editor or co-editor of three multicultural anthologies, Anzald'a also played a vital role in developing an inclusionary feminist movement.

Anzald'a is best known for *Borderlands/La Frontera: The New Mestiza* (1987), a hybrid collection of poetry and prose which was named one of the 100 Best Books of the Century by both *Hungry Mind Review* and *Utne Reader*. Anzald'a has won numerous awards, among them the Lambda Lesbian Small Book Press Award, the Lesbian Rights Award, and the Sappho Award of Distinction.

Anzald'a was born in the Rio Grande Valley of south Texas in 1942, the eldest child of Urbano and Amalia

Anzald'a. She received her B.A. from Pan American University, her M.A. from University of Texas, Austin, and was completing her doctorate at the University of California, Santa Cruz. She was within weeks of completing her dissertation and was planning to publish volumes of poems and short stories in the near future.

A profoundly spiritual person whose grandmother was a curandera (traditional healer), Anzald'a was devoted to la Virgen de Guadalupe, Nahuatl/Toltec divinities, and to the Yoruba orishas Yemayá and Oshún. Although she was deeply concerned with cultural identities, she resented labels and would fly out of any box in which others sought to trap her. Exemplary of her fiercely independent spirit were her insistence on the acceptance of bisexuality and her deep friendships with gay men and transpeople.

She is survived by her mother, Amalia, her sister, Hilda, and two brothers: Urbano Anzald'a, Jr. and Oscar Anzald'a; five nieces, three nephews, eighteen grandnieces and grandnephews, a multitude of aunts and uncles, and many close friends.

OBITUARY POLICY

Obituaries must be typed and no longer than 200 words. Please follow normal rules of capitalization – and no poetry. We reserve the right to edit for style, clarity, grammar, and taste.

If you're submitting a photo of the deceased, write their name on the back. If you include a SASE for the photo's return, write the person's name on the inside of the envelope flap. All obituaries must include a contact name and phone number. They must be submitted within a year of the death.

Deadline for obituaries is Monday at 5 p.m., with the exception of special display ad obituaries, which must be submitted by Friday at 3 p.m.

Michigan bills could hurt queers

by Liz Highleyman

The Michigan House of Representatives passed a package of four bills last month that LGBT advocates fear could be used to deny healthcare to queers and people with AIDS.

"Tragically, these bills allow doctors to discriminate," said Human Rights Campaign President Cheryl Jacques. "This package could have a devastating effect on the community."

The "Conscientious Objector Policy Act" (HB 5006) and its companion legislation, passed by a vote of 69-35, would allow healthcare providers and facilities to refuse to provide services – and allow health insurers and HMOs to deny coverage – based on "professional, ethical, moral, or religious ground."

Among other things, the legislation prohibits employers from refusing employment or staff privileges to providers who object to certain health services, bars medical schools from denying admission to applicants who file a conscientious objection, and specifies that conscientious objection may not be used as the basis for civil or criminal lawsuits against providers or facilities.

The legislation, supported by the Michigan Catholic Conference, was apparently intended to allow providers to opt out of reproductive health services. State law already allows providers to

refuse to perform abortions; the new bills would also apply to services such as fertility treatments, stem cell procedures, and cloning – some of which are not yet available.

The legislation does not cover emergency care, nor does it allow pharmacists to refuse to fill prescriptions for contraceptives.

The proposed law could potentially allow healthcare providers to deny services to LGBT people, including HIV/AIDS care, assisted reproduction for same-sex couples, and hormone therapy for transsexuals. The legislation prohibits discrimination against protected classes, but under Michigan law, this does not include sexual orientation or gender identity.

According to the legislation's chief sponsor, Representative Randy Richardville (R), "Nothing in this bill, not a thing, denies a patient from receiving medical care."

Opponents concerned

But opponents remain concerned. Representative Chris Kolb (D), the state's only openly gay House member, said he fears the legislation could allow healthcare providers to refuse care based on a patient's actual or perceived sexual orientation – a particular concern in rural areas where there are few providers to choose from. Representative Jack Minore (D) called it "a terrible slippery slope."

Along with HRC, healthcare providers who serve the LGBT

community have lined up to oppose the legislation.

"By codifying discrimination in healthcare, this measure not only tramples the Hippocratic Oath that each physician is sworn to uphold, it puts this medically underserved population at even greater risk of serious illness and worse," said Kathleen DeBold, executive director of the Mautner Project for Lesbian Health, in an April 26 statement.

The American Association for HIV Medicine, an independent organization of 1,600 HIV specialists, followed suit on April 30. "[AAHIVM] vehemently opposes any bill that would encourage discrimination in the clinical setting," said agency CEO Dr. R. Scott Hitt, calling the proposed law "simply unethical."

Last week AAHIVM and the Gay and Lesbian Medical Association began a petition drive asking licensed healthcare providers and organizations to express their opposition to the legislation.

The bills are now pending before the Republican-controlled Senate Committee for Health Policy. Michigan Governor Jennifer Granholm, a Democrat, has called the legislation "too broad," but has not indicated whether she plans to veto it. ▼

The GLMA/AAHIVM petition for healthcare providers can be found at www.PetitionOnline.com/5006ind/petition.html.

ulations.

Community response

AIDS advocates treaded gingerly, not wanting to pit one organization against another. They praised the new grants as adapting to the changing face of the epidemic while worrying about the organizations with proven prevention track records that were not getting funded.

"We've got more questions than answers," said NAPWA's Anderson. He would like a better sense of what target populations and strategies will be used. "We clearly don't have enough information to answer that right now," he added.

He mentioned the Stop AIDS program in San Francisco and the African Services Committee that works with African immigrants in New York City, which is a high-risk population, as solid programs that will no longer be supported.

Stop AIDS spokesman Jason Riggs minced no words: "The new initiative has the effect of dismantling HIV prevention work across the country." ▼



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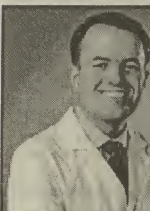
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HIV funding

◀ page 11

and CDC was not able to fund every qualified applicant." It funded only 60 percent of those that qualified.

When asked whether total funding for the program is adequate for the prevention needs, Janssen stuck with the administration line and declined to say that more money was needed. The CDC essentially has not received any increase in funding over the last three budgets. Janssen eventually did say that a congressionally passed rescission to the 2004 budget reduced HIV prevention funding "by about \$6 million."

Estimates are that about 45 percent of new transmissions are by people who know they are infected, which explains the CDC's new focus on prevention for positives. Janssen said that when a person learns their HIV status through counseling and prevention "there is a 68 percent reduction in risk behavior."

"We applied funding preferences based upon the last three years of AIDS incidence by region. We tried to track the epidemic based upon the population that these organizations provided services for," Janssen said. That resulted in more funding for organizations in the South and decreased funding in some areas such as New England.

It also had the perverse effect of penalizing programs, populations, and regions for success in reducing the rates of new infections, AIDS advocates noted.

One reporter quoted CDC official Ron Valdiserri, Janssen's superior, as saying in an earlier news conference with regard to new HIV infections, "When we look by year, the only risk group for which we see an increase is men who have sex with men."

The reporter asked why CBOs serving men who have sex with men are not getting more of the funding. Janssen maintained that the MSM programs are getting larger grants and the total dollars allocated mirror the infected pop-

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Anyone can whistle

by Jim Provenzano

Pretzels and bicycles confuse eye-hand-coordination-impaired George Bush, who suffered cuts and bruises last weekend after falling off his bicycle while riding around on his ranch, White House flak Trent Duffy said.

The president was wearing his bike helmet and a mouth guard when the mishap occurred (a mouth guard? Why not a muzzle?). Duffy said he didn't know exactly how the accident happened, but blamed "topsoil."

"You know this president," said Duffy. "He likes to go all out. Suffice it to say he wasn't whistling show tunes."

Meaning, although he can't ride a bicycle without falling down, or as some allege, he's returned to drinking stronger stuff than Gatorade, he's still a manly man?

The "show tunes" quip proves once again that, in the face of global chaos, international scorn for heinous sexual torture against prisoners in Iraq, making a barely veiled homophobic comment serves as verbal Viagra for a flaccid administration.

Fortunately, lots of lesbian and gay athletes will be able to handle more than one activity at a time this weekend, and they might even be singing show

tunes.

Damn Yankees

The Golden Bear Classic Softball Tournament in Sunnyvale this weekend will attract 72 men's and women's teams from all over the U.S. and Canada. The San Francisco Gay Softball League's annual national tournament, sponsored by Michelob Light and Bud Light, is always a fun-filled event.

The winners of the women's competitive and women's recreational divisions receive an automatic berth to the Gay Softball World Series, to be held in Dallas this August.

Curtis Glenn, SFGSL vice commissioner, said that with six divisions, it'll be a busy softball weekend.

"We have women's competitive, women's alternative, and women's recreational divisions," said Glenn.

Glenn said that women's teams to watch include the SF Fire, the Primetime, and the Pilsner Panthers. In men's teams, divisions include Open B (more competitive), C, and D (more recreational).

"We didn't get enough A-level teams, so there won't be any games in that category," said Glenn. "Even in San Francisco, we only have two A teams. Very few tournaments play in A division, unless they've played baseball in college."

Glenn, who plays on the SF Menace, plays first and third base and occasionally pitches. His team is currently in first place in the D division.

June 19-20 will see the season playoffs for the San Francisco Gay Softball League. Winners from the playoffs will fill the 13 berths awarded to San Francisco for the 2004 Gay Softball World Series. Games on Saturday will be played at Moscone, Crocker Amazon, Lang, and Kimball fields. All games on Sunday will be played at Moscone. Closing Ceremonies and awards to follow at the end of final game.

In July, Guerneville's Rainbow Classic will take place in the Russian River. For more info, visit www.sfgsl.org.

Sunday in the park with George

Tennis balls will fly through the air as the annual United States Gay Open tennis tournament fills courts all over town this weekend.

"We have 220 participants," said USGO tournament director Kevin Ware. "Participants are from the U.S., Canada, and the U.K. The bulk of the contestants are local, but a large number come from Los Angeles, Seattle, San Diego and other West Coast cities."

Stop by any of the courts to see GLBT players volley and lob. Tournament sites are Golden Gate Park, San Francisco State, and the San Francisco Tennis Club. Championships will be awarded in men's open, A, B, C, and D divisions as well as women's B and C divisions.

Social events include a Thursday evening draw party "meet and greet" event, as well as a Sunday night banquet with entertainment by comedian Mark Davis. For more info, visit www.gltf.org.

Passion

Golden Gate Wrestling Club's 19th annual Memorial Day week-



Gay softball returns to Sunnyvale this weekend. Above, players at the 2001 Gay Softball World Series.

Jim Provenzano

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end wrestling tournament takes place at Glen Park Recreation Center this Friday through Sunday, with social events and parties at various locations. Cost is \$20. 2004 USA Wrestling membership required (available from GGWC for \$30). A special extra night of wrestling at the Powerhouse bar will take place Friday, May 28.

To sign up or get more info, e-mail Johnny Almony at ptblup@pacbell.net, call Gene Dermody at (415) 821-2991, or visit www.ggwc.org.

Footlight serenade

Runner's World magazine mentioned San Francisco Frontrunners to note its 25th annual Pride Run, which will take place at Golden Gate Park's south polo fields on June 26 at 9 a.m.

The run follows a paved course of gentle hills inside the park, and features a 5K walk in addition to the 5K and 10K run.

Garrett Hayashida, president of San Francisco Frontrunners, says the *Runner's World* "Human Race" section mentions the group while describing the unique and exciting running scene in San Francisco.

"We are very pleased the running community in San Francisco - and our running club in particular - are being highlighted one month before our 25th annual Pride Run," said Hayashida. "Since our run is a charity event, our designated charities will benefit from this national exposure."

This year, the Pride Run benefits the Larkin Street Youth Center and the SF LGBT Community Center. On Friday, June 25 the community center will be the location of an 80s-themed pasta party for runners and their friends.

For more information on the run, please visit: <http://pride-run.sffrontrunners.org>.

Chicago

Organizers of Gay Games VII announced that its brand new website - GayGamesChicago.org - will launch May 28, with online early registration for the 2006 Gay Games going live the first week of June.

GayGamesChicago.org will feature detailed information about each of the 30 sports being offered at Gay Games VII including venue specifications, biographical sketches of sports managers, participation schedule, and

information about competition levels, age divisions and more.

Participants will be able to log on, select the sport or cultural event in which they want to participate, complete the online forms necessary to place them in the appropriate competitive, age, or gender division, and pay their registration fees - all in one seamless operation.

"Early registration will be important for those who are eager to save money and to reserve space in their sport," said Suzanne Arnold, Chicago 2006 sports co-chair. "Several Gay Games sports have historically reached their capacity limits soon after registration has launched." By registering early, participants save up to 30 percent off the base registration fee.

Additional features will be added throughout the summer and into 2005, including ticketing for Opening Ceremonies at Soldier Field, Closing Ceremonies at Wrigley Field, and special shows and finals of some sports. The Web site will be translated in Spanish, German, and French soon with more languages added in the coming months.

"Chicago's entire team - volunteers, vendors, and sports/culture experts - have accomplished something very extraordinary," said Gene Dermody, former co-president of the Federation of Gay Games and head of the FGG's registration advisory board. "Less than three months after being awarded the Gay Games, they are prepared to launch a highly complicated Web site with the features and benefits athletes and cultural participants will need to register for Gay Games VII."

"Our joint commitment to a complete and accurate registration system has been the hallmark of our partnership with the FGG's worldwide sports experts these past two months," said Tracy Baim, co-chair of the technology committee. Gay Games VII will include 30 sports ranging from softball to dancesport, swimming, and tennis.

For information about how to sponsor or participate in Gay Games VII in Chicago, visit www.GayGamesChicago.org, e-mail info@chicagogamesinc.org, or phone (773) 907-2006. ▼

Whistle a happy tune at
www.sportscomplex.org.

CDC funding

◀ page 11

each agency stands to receive on average \$345,000 each year over the next five years.

"While we recognize that more funding is needed to a broader group of service providers in the city, we are very pleased to have this CDC support as we work to

lead the fight to stop the spread of HIV among blacks in San Francisco," said BCA Executive Director Perry Lang, who noted African Americans have the highest HIV prevalence of any MSM population in San Francisco.

Yet while blacks represent 15 percent of all people living with AIDS in the city, whites account for 67 percent, according to the 2004 San Francisco HIV Preven-

tion Plan. The bulk of the city's HIV cases remain white men, estimated to number 12,527. Black men with HIV are estimated at 2,746 while Latino men are thought to number 2,599. Asians only account for 828 cases and Native Americans for 182.

"First of all, the way the epidemic presents itself, Latino gay men are the second highest risk group," after African Americans,

said Morales. "When it comes down to actual numbers of who are infected, it is neck and neck in terms of the two groups. When it comes down to where the need is, the need is there. And the rates of infections have never really curved in this group, it keeps escalating."

Morales said his agency has been receiving \$223,792 from the CDC and the funding made up 40 percent of its total budget, which is \$550,000. Already only working 50 percent time, Morales said he would now reduce his hours to 30 percent time. The agency only has three full-time staff members.

"Our model is to keep the staff very lean. What we do is hire facilitators from the community," to run the agency's various programs, said Morales, who is also a psychology professor at Alliant International University, part of the California School of Professional Psychology in Alameda.

He said the agency would be forced to lay off one staffer who had been working at 75 percent time, is ending its overnight retreat programs, and will be closing its meeting room spaces on Guerrero Street. In addition the hours of a data entry person and volunteer coordinator will be scaled back.

In the meantime, Morales said he intends to continue pursuing private and corporate support. The Academy of Friends is giving the agency \$40,000 and the Haas Foundation is considering support, but Morales acknowledged, "There are not that many resources that offer large grants for the agency."

As city health officials look at how AIDS agencies can combine forces and funding, Morales said he has already discussed how AGUILAS can work with the Stop AIDS Project. "We are happy to work with anybody," he said. ▼

Araujo trial

◀ page 2

er who made an error in the first game of the season would be "booed" for several games afterward, and is "still paying for it by the fifth game."

Pojman said the immaturity of Magidson's group could be determined by its lack of higher goals and leadership.

The next witness to testify on Magidson's behalf, however, was a soccer teammate and former work supervisor who told the court that the defendant was indeed responsible and mature.

During cross-examination,

Deputy District Attorney Chris Lamiero confirmed that Pojman made \$300 per hour for his court testimony and \$225 an hour to consult with the defense, for a total bill of about \$2,000.

In testimony last Thursday, May 20, Cazares's attorney Tony Serra called psychiatrist Dr. Eugene Schoenfeld to the stand. Using a "hypothetical" incident that mirrored the alleged incidents that transpired in the Araujo case, Schoenfeld told the court that Cazares had empathy for Magidson and Merel that led him to help them bury Araujo's body.

Suppose, Serra said, using the hypothetical case, there were three people who viewed each other as

brothers, and assume that two of the persons are involved in a horrific homicide. And the two persons - after the demise of the person in the house - asked him [the third person] to help with the burial. Would one person have empathy? Serra asked.

"A person would feel empathy for the two others," Schoenfeld said. Under cross-examination, however, Lamiero elicited from Schoenfeld that feelings such as anger, rage, and vengeance could also result in empathy for the other two men.

"That could also cause them to embark on a murderous course?" Lamiero asked.

"Yes," Schoenfeld replied. ▼

Milk Club dinner

◀ page 4

of violence and mayhem.

"People started gathering on the Polk Street steps, shouting 'Dump Dianne,'" he said, referring to then-Mayor Dianne Feinstein. "Folks were pretty dissatisfied with her."

Goldstein and others were unaware that earlier, Feinstein had been escorted from the building.

Someone else used a bullhorn to implore "No violence, no violence," but Goldstein said the call went unheeded. A short time later, a piece of stone or brick "flew past" his head, hitting then-Supervisor Carol Ruth Silver. After that, City Hall's glass doors were smashed, and the riots were on.

"It was surreal to see 20-30 burning police cars," Goldstein

said.

Fast-forward 25 years, and Goldstein was just as surprised at another sight at City Hall - gay and lesbian couples receiving marriage licenses on February 12. The wedding march continued until March 11 when a halt to the nuptials was ordered by the state Supreme Court. Coincidentally, the state high court heard oral arguments in the marriage cases Tuesday morning. A ruling is expected within 90 days.

Paul Melbostad, a longtime activist and club member, received the Harry Britt Lifetime Achievement Award. Melbostad is also the general counsel for the *Bay Area Reporter*. In accepting his award, Melbostad recalled that his first day in San Francisco was the day of the White Night riots.

"I really love this club and it's an honor to get an award named after Harry Britt," he said.

Melbostad has fought for tougher rent control, district elections, and other progressive issues and previously served on the city's Ethics Commission and Board of Permit Appeals.

Others who were recognized at the event included Molly McKay from Equality California, who received the individual Community Service Award; the *San Francisco Bay View* newspaper, which received the organization Community Service Award; the AIDS Legal Referral Panel, which received the Bill Russ HIV/AIDS Community Award; Walter Johnson, president of the San Francisco Labor Council, who received the Lifetime Friend and Champion Award; Esperanza Macias, who received the Simeon White Volunteer of the Year Award; and anti-war activist Stephen Funk, who received the In the Footsteps Award. ▼

Spanish ads

◀ page 5

grams and operations at AGUILAS, a gay Latino organization. "This population is coming here to work. There is this misinformation that they are coming here to feed off us. But they really just want to work to support their family."

The drawings are based on illustrations used in Latin American countries for various educational campaigns. "You are dealing with a group of people who have a low literacy rate on the one hand and a group who are pictographic by tradition," said Cabra. "They

know how to read images. When those two things come together, it made us understand that we need to rely less on words and more on pictures."

One of the most striking images of the campaign is that of two men kissing, especially for a community where homosexuality is still not accepted or often discussed, and most of the men do not consider themselves gay. One ad at a bus shelter at 24th Street and Folsom was defaced when someone wrote "faggot" in pink ink over the two men. But the graffiti, written in English, has since been removed.

Cabra said he is unaware of any negative reaction from the

Latino community. In fact, said Cabra, when a focus group of men were shown the image of kissing men and another of two men having sex, only one person objected.

"One of the men reacted in a way I suspected, saying it was not something I want to look at, it is something wrong. Twelve of the men turned to him and said that is old way of thinking. This is a new country, it is happening, it is a new way of thinking," said Cabra. "They said it is okay it is happening. Stigma shifts drastically when these men cross the border. They are in a cultural environment which allows them to look at this behavior with an open mind." ▼

Santa Cruz Pride

◀ page 5

center at the University of California, Santa Cruz is being formally renamed after the school's beloved gay sociology professor, the late Lionel Cantú Jr. The event is from 3 to 5:45 p.m. and includes a photo exhibit and a light meal.

From June 4-6, "Out In Our Faith - A Multi Faith Workshop" is a weekend retreat held by Temple Beth El Jewish Community Center to bring all faiths and worshiping people together "to celebrate and promote the full inclusion of LGBT people in the life of churches and synagogues." Call

(831) 479-3444 or visit www.templebethelapts.org for information.

The annual Dyke March takes place Saturday, June 5, with hundreds of women marching in support of social justice. The event features music and speakers, and also kicks off what is known as "Pink Saturday" or, the "night before Pride" festivities, including a 6 p.m. "Mountain Men Pride" event at the Diversity Center, followed by an "out-of-this-world street dance and festival" at 7 p.m., when Bulkhead Street behind the Town Clock shuts down for the evening and becomes the site of a free public party.

On June 6, contingents begin

assembling at 10 a.m. and the Pride march steps off from Pacific Avenue at Cathcart, featuring about 40 contingents, including San Francisco's Cheer SF. The Pride rally takes place about an hour later in San Lorenzo Park, and features speakers including openly gay Assemblymen John Laird (D-Santa Cruz) and Mark Leno (D-San Francisco), plus information booths and performers. New this year is a dance tent and a Radical Faerie tent. And for the sixth consecutive year a multi-denominational commitment ceremony will be held at 3 p.m. - all committed couples are welcome to participate.

For more info on Pride events, visit www.santacruzpride.org. ▼

LEGAL NOTICES

STATEMENT FILE A-0275559-00

The following person(s) are doing business as: Cottonland 2306 28th Avenue San Francisco, Ca. 94116. This business is conducted by a husband and wife signed Samuel Chew. The registrant(s) commenced to transact business under the above listed fictitious business name or names on n/a. The statement was filed with the City and County of San Francisco, Ca. on 04-26-04. MAY 6, 13, 20, 27 2004

STATEMENT FILE A-02754231-00

The following person(s) are doing business as: Tono Rosso 155 Steuart St. San Francisco, Ca. 94105. This business is conducted by a limited partnership signed Charles H. Pratt. The registrant(s) commenced to transact business under the above listed fictitious business name or names on n/a. The statement was filed with the City and County of San Francisco, Ca. on 04-20-04. MAY 6, 13, 20, 27 2004

STATEMENT FILE A-0275523-00

The following person(s) are doing business as: AIDS Housing Alliance SF 427 South Van Ness San Francisco, Ca. 94103. This business is conducted by a corporation signed Brian Basinger. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 01-29-04. The statement was filed with the City and County of San Francisco, Ca. on 04-23-04. MAY 6, 13, 20, 27 2004

STATEMENT FILE A-0275582-00

The following person(s) are doing business as: Focalpoint Design Group 121 Bosworth St. San Francisco, Ca. 94112. This business is conducted by a general partnership signed Brian Ottmar. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 04-27-04. The statement was filed with the City and County of San Francisco, Ca. on 04-27-04. MAY 6, 13, 20, 27 2004

STATEMENT FILE A-0275687-00

The following person(s) are doing business as: Kamei Houseware & Restaurant Supplies 525 Clement St. San Francisco, Ca. 94118. This business is conducted by a corporation signed Hung V. Tran. The registrant(s) commenced to transact business under the above listed fictitious business name or names on n/a. The statement was filed with the City and County of San Francisco, Ca. on 04-29-04. MAY 6, 13, 20, 27 2004

STATEMENT FILE A-0275689-00

The following person(s) are doing business as: Kamei Houseware & Restaurant Supplies 547 Clement St. San Francisco, Ca. 94118. This business is conducted by a corporation signed Hung V. Tran. The registrant(s) commenced to transact business under the above listed fictitious business name or names on n/a. The statement was filed with the City and County of San Francisco, Ca. on 04-29-04. MAY 6, 13, 20, 27 2004

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. CMC 04-541319

In the Matter of the Application of Lewie Alan Gillian for Change of Name. The application of Lewie Alan Gillian for change of name, having been filed in Court, and it appearing from said application that Lewie Alan Gillian has filed an application proposing that his/her name be changed to Lewis Alan Gillian. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 01st day of July at 9:00am of said day to show cause why the application for change of name should not be granted. MAY 6, 13, 20, 27 2004

STATEMENT FILE A-0275653-00

The following person(s) are doing business as: ECD Int'l (Eledyn Cons & Dev.) 435 Broadway St. San Francisco, Ca. 94133. This business is conducted by an individual signed Leonardo S. Cuevas. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 04-28-04. The statement was filed with the City and County of San Francisco, Ca. on 04-28-04. MAY 6, 13, 20, 27 2004

STATEMENT FILE A-0275803-00

The following person(s) are doing business as: Chub Hong Kong 517 Clement St. San Francisco, Ca. 94118. This business is conducted by an individual signed Jennings Louie Lew. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 05-01-04. The statement was filed with the City and County of San Francisco, Ca. on 05-05-04. MAY 13, 20, 27 JUNE 3 2004

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. CMC 04-541319 In the Matter of the Application of Chayne Lowell Rogers for Change of Name. The application of Chayne Lowell Rogers for change of name, having been filed in Court, and it appearing from said application that Chayne Lowell Rogers has filed an application proposing that his/her name be changed to Jazon Chaz Draven. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 8th day of July at 9:00am of said day to show cause why the application for change of name should not be granted. MAY 13, 20, 27 JUNE 3 2004

STATEMENT FILE A-0275839-00

The following person(s) are doing business as: Bluestone Landscapes 203 Caselli St. San Francisco, Ca. 94114. This business is conducted by an individual signed Steve Coughran. The registrant(s) commenced to transact business under the above listed fictitious business name or names on n/a. The statement was filed with the City and County of San Francisco, Ca. on 05-06-04. MAY 13, 20, 27 JUNE 3 2004

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. CMC 04-541330

In the Matter of the Application of John Evensen Hall for Change of Name. The application of John Evensen Hall for change of name, having been filed in Court, and it appearing from said application that John Evensen Hall has filed an application proposing that his/her name be changed to Rebecca Lynne Hall. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 13th day of July at 9:00am of said day to show cause why the application for change of name should not be granted. MAY 13, 20, 27 JUNE 3 2004

STATEMENT FILE A-0275944-00

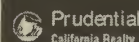
The following person(s) are doing business as: Ocean Wash & Dry 1306 Ocean Ave. San Francisco, Ca. 94112. This business is conducted by an individual signed Wu Zhao Zhao. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 04-27-04. The statement was filed with the City and County of San Francisco, Ca. on 05-12-04. MAY 20, 27 JUNE 3, 10 2004

BAY AREA REPORTER CLASSIFIEDS

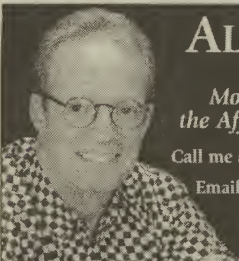
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LEGAL NOTICES

IN THE SUPERIOR COURT OF
THE STATE OF CALIFORNIA IN
AND FOR THE COUNTY OF SAN
FRANCISCO FILE NO.CNC 04-
541226

In the Matter of the Application of Sharon
I. Joseph for Change of Name. The applica-
tion of Sharon I. Joseph for change of
name, having been filed in Court, and it ap-
pearing from said application that Sharon
I. Joseph has filed an application proposing
that his/her name be changed to Turtle
Dykeart Ultraviolet. Now therefore, it is
hereby ordered and directed, that all per-
sons interested in said matter do appear be-
fore this Court in Department 218 on the
29th day of June at 9:00am of said day to
show cause why the application for change
of name should not be granted.
MAY 20, 27 JUNE 3, 10 2004

STATEMENT FILE A-0276090-00

The following person(s) are doing business
as: S/S Neighborhood Savings Store 949
Taraval St. San Francisco, CA 94116-
2422. This business is conducted by an in-
dividual signed San Minh Duong. The regis-
trant(s) commenced to transact business
under the above listed fictitious business
name or names on 05-18-04. The statement
was filed with the City and County of San
Francisco, Ca. on 05-18-04.
MAY 27 JUNE 3, 10, 17 2004

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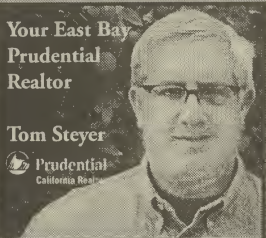
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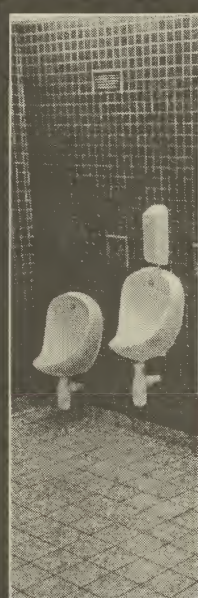
IN THE SUPERIOR COURT OF THE
STATE OF CALIFORNIA IN AND
FOR THE COUNTY OF SAN FRAN-
CISCO FILE NO.CNC 04-541342
In the Matter of the Application of Mei
Hwa Wu for Change of Name. The applica-
tion of Mei Hwa Wu for change of name,
having been filed in Court, and it appearing
from said application that Mei Hwa Wu has
filed an application proposing that his/her
name be changed to Wah Mei Young. Now
therefore, it is hereby ordered and directed,
that all persons interested in said matter do
appear before this Court in Department 218
on the 15th day of July at 9:00am of said
day to show cause why the application for
change of name should not be granted.
MAY 20, 27 JUNE 3, 10 2004

NOTICE TO DEFENDANT:
AMADOU F. FALL. YOU ARE
BEING SUED BY PLAINTIFF: LORI
SCHMELZER, AN INDIVIDUAL.
You have 30 CALENDAR DAYS after
this summons is served on you to file a
typewritten response at this court.
A letter or phone call will not protect
you; your written response must be in
proper legal form if you want the
court to hear your case.

If you do not file your Response on
time, the court may make orders af-
fecting your marriage, your property,
and custody of your children. You
may be ordered to pay support and
attorney fees and costs. If you cannot
pay the filing fee, ask the clerk for a
fee waiver form. If you want legal ad-
vice, contact a lawyer immediately.
There are other legal requirements.
You may want to call an attorney
right away. If you do not know an at-
torney, you may call an attorney re-
ferral service or legal aid office (list-
ed in the phone book).
The name and address of the court is: Su-
perior Court of California -
701 Ocean Street St. Santa Cruz, CA
95060. The name, address, and telephone
number of the plaintiff's attorney or plain-
tiff without attorney is: Lori Schmelzer in
pro per
2520 Capitola Road
Santa Cruz, CA. 95062; (831)
462-4935.
MAY 20, 27 JUNE 3, 10 2004

STATEMENT FILE A-0276024-00

The following person(s) are doing business
as: Mei's Jewelry Gift Shop 638 Broadway
San Francisco, Ca. 94133. This business is
conducted by an individual signed Yuu, Hue
Chi. The registrant(s) commenced to trans-
act business under the above listed fictitious
business name or names on 05-14-04. The
statement was filed with the City and Coun-
ty of San Francisco, Ca. on 05-14-04.
MAY 20, 27 JUNE 3, 10 2004



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LEGAL NOTICES

CITY AND COUNTY OF SAN FRANCISCO

Notice of Availability of Funds for Beacon Centers
The Department of Children, Youth and Their Families (DCYF) announces
the availability of funds to operate Beacon Centers only in the following
neighborhoods at host schools approved by the SFUSD: Sunset, Richmond, Mission, China-
town, Visitacion Valley, Western Addition, Bayview Hunters Point, and Ocean/Merced/Ingle-
side/Excelsior (OMI/Excelsior). Copies of the Request for Proposal (RFP) will be available on
May 24, 2004 at the DCYF office or can be downloaded from the DCYF website
(www.dcyf.org). Please note all eligibility requirements that will be detailed in the RFP in de-
termining application eligibility.

A non-mandatory Letter of Intent may be submitted by June 15, 2004. Proposal submissions
must be received by 5:30 p.m. on Friday, July 2, 2004. Late submissions will not be accepted.
Submittals are due to DCYF, 1390 Market Street, Ste 900, SF, CA 94102.

Please note that the RFP will contain a special requirement that agencies submitting proposals
must be approved by the host school site administrator and the SFUSD Chief Development Office.
A non-mandatory bidders conference will take place on May 28, 2004, from 10:00 am to
12:00 noon, at DCYF. For further information, contact: Artina Lim at (415) 554-8956.

Request for Proposals - Ranked-Choice Voting Public Education and Outreach Services
The Department of Elections welcomes your interest as a potential bidder for the following
Ranked-Choice Voting public education and outreach opportunities. To obtain these RFPs on-
line, go to the iContract Opportunities section of the Dept. of Elections website at
http://www.sfgov.org/elections or call Ben Kicher-Allen at 415-554-4375 for copies by mail.

1) RFP#RCV2004-1 Grant Administrator \$15,000
Deadline for Questions: 5/21/04, 12:00 noon; Response Deadline: 5/28/04, 12:00 noon
2) RFP#RCV2004-2 Ethnic Media Public Education and Outreach \$25,000
Deadline for Questions: 5/21/04, 12:00 noon; Response Deadline: 6/02/04, 12:00 noon
3) RFP#RCV2004-3 Community-Based Organization Public Education and Outreach Grants
\$210,000 Tentative Pre-Proposal Conference: 5/26/04, time TBD; Tentative Response Dead-
line: 6/07/04, 12:00 noon

VACANCY NOTICE

Pursuant to the provisions of Section 54974, California Government Code, notice is hereby
given of the following unscheduled vacancies. Interested persons may obtain an application form
from the Clerk of the Rules Committee City Hall, Room 244, SF, CA 94102. Completed ap-
plications should be submitted to the Clerk of the Board. All applicants must be residents of San
Francisco, unless otherwise stated.

Please Note: Depending upon the posting date, some vacancies may have already been filled.
To determine if vacancies for this Board/Committee/Commission or Task Force are still avail-
able please call the Rules Committee Clerk at 554-5184. For the full description of the follow-
ing vacancy notices, go to the Board's web site www.sfgov.org/bdsuprs

The Public Utilities Citizens' Advisory Committee consists of 17 members: 11 members
appointed by individual members of the Board of Supervisors, 2 members appointed by the
President of the Board of Supervisors and 4 members appointed by the Mayor. All members shall
serve four year terms. A member may be re-appointed for additional four year terms.

BALLOT SIMPLIFICATION COMMITTEE

The Ballot Simplification Committee consists of a total of 6 members, five of whom are
voting members, three of whom shall be appointed by the Board of Supervisors.

The composition of the other members are as follows: 2 voting members whom shall be ap-
pointed by the Mayor. The City Attorney, or his or her designated representative, shall be an ex
officio member and shall have a voice but no vote in committee proceedings.

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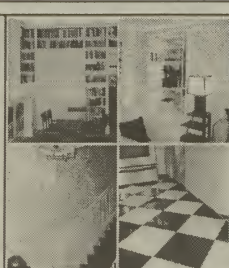
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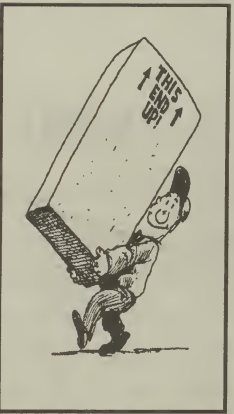
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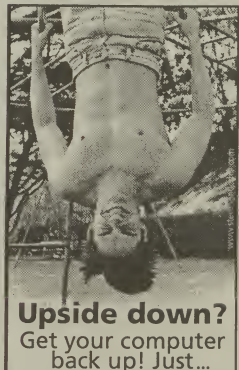
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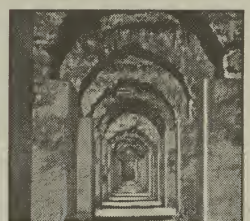
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In fact, we began addressing some important issues way back in 1978.

That's when we adopted an inclusive nondiscrimination policy that recognized the rights of GLBT applicants and employees. We took another important step forward in 1988 and provided corporate support to important GLBT community groups. Today, we're proud to back the efforts of the HRC, GLAAD, GPAC and numerous AIDS organizations. And we've continued our efforts to be not only a better corporate citizen, but a better place to work as well. More than 10 years ago, we created our Lesbian and Gay Employee Resource council (LAGER) to provide an employee support network and regularly advise our senior management. We even made history

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Many people have responded positively to these efforts. In 2001, we received the Colorado Human Rights Campaign Award. And we just received the highest score possible from the Human Rights Campaign—a perfect 100. So, while we're not perfect, we're clearly working hard to be a better company.

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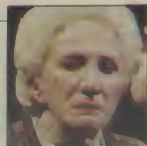
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Global warming, the good kind
'Wonderlands: Good Gay Travel Writing'
editor Raphael Kadushin on adventuring.
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Visiting Vienna
Thibaudet plays Sym-
phony's Beethoven fest.
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Olympia the matriarch
Dukakis at the Geary in
adapted Gorky drama.
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ARTS & ENTERTAINMENT

BAY AREA REPORTER

Vol. 34 • No. 22 • 27 May 2004



Macaulay Culkin plays wheelchair-bound Roland in *Saved!*

Soul survivor of child stardom

Macaulay Culkin returns to the silver screen

by David Lamble

Okay, let's get the "God stuff" over quickly, so we can get to the good stuff, the father stuff, and the *Party Monster* stuff.

Yes, when he enters a room, an adolescent female somebody yells, "Oh. My. God!" Even this writer finds little cries of his own sprinkled through the video of actor Macaulay Culkin's whirlwind trip to San Francisco. In town to promote his second "adult" film role, as a wheelchair-bound Christian high school student in the new religious satire *Saved!*, the young man who for a decade bore the label "world's highest-paid child actor" confronts two inevitable questions. Since *Saved!* (from producer Michael Stipe) pokes fun at the high-octane Christianity marketed to teenagers, a young woman wonders, "Do you feel that God will strike you dead?"

Culkin, who got to keep the ruby-red lips and dirty-blond mop of hair from his previous life, purrs, "Yes, but not about this movie."

Mac then does contrition for any sins by offering a group hug to members of the preview audience, described by a publicist as a marketer's dream-mix of "queens and teens." A male Elijah Wood fan asks Mac if he regrets quitting the movies at 16.

"When I stopped, I wasn't doing it ever again," he says. "You become a senior in high school, you want to figure out what you want to do with the rest of your life, and I realized I had been doing this since I was four years old. It came naturally, it was something that I really loved to do."

In a private chat later, Culkin confided his biggest concern in *Saved!* was depicting Roland as a fully with-it teen despite his wheelchair. A major subplot is Roland's affair with another school outcast, the token Jewish student Cassandra, played with wicked relish by Eva Amurri. Cassandra becomes mortal enemies with Roland's sister, Heather (Mandy Moore), leader of the Christian Jewels, the school's cheerleaders for Jesus.

"We made a real conscious effort to make Roland and Cassandra's relationship a very sexy one. You don't really see people in wheelchairs in passionate sexual relationships."

Conceding that he's probably a "lapsed Catholic," Culkin describes growing

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Jena, alone

Sacrificing for Jesus in 'Saved!'

by David Lamble

Jena Malone has a penchant for playing girls who run after troubled boys. In *The Dangerous Lives of Altar Boys*, Jena pursues Emile Hirsch, who gets expelled from their Catholic high school for creating an obscene comic book; in *Donnie Darko*, Jena dates Jake Gyllenhaal, who plays a delusional boy urged on to dark deeds by a demonic rabbit; in *The United States of Leland*, Jena has a fling with a tormented boy (Ryan Gosling) who commits an unspeakable crime. So it will come as no surprise that in the quirky new comedy *Saved!*, Jena plays a girl named Mary who, while attending a

Christian high school, has a vision in which Jesus asks her to sacrifice her virginity to keep her boyfriend from becoming gay.

The 19-year-old Malone, thin as a rail and limber enough to sit cross-legged for the length of our conversation, appears likely to hit Hollywood's A list before she reaches the drinking age. She confesses that her research for *Saved!* didn't include enrolling at a Christian high school. "But I went to Christian rock concerts, Christian sermons, youth groups — I was saved three different times! There's this sort of New Age Christianity for youth, which is quite marketable. I went to this event, I guess it was like church, but it had this huge stage with bean-bags and lava

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SECOND OF TWO SECTIONS

Pushing the envelope with Frameline

Challenging fare coming to lesbian & gay film festival



Buffboys carved into pieces in director Paul Etheredge-Ouzts' *Hellbent*.

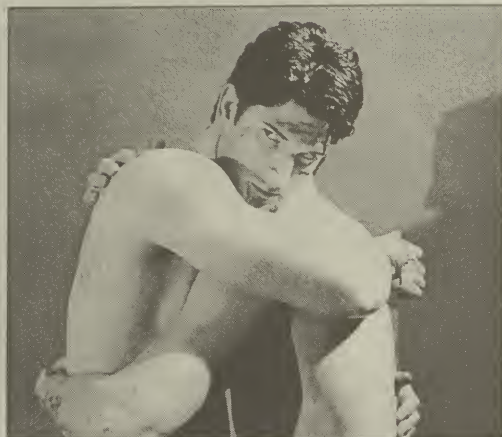
by Roberto Friedman

You can't exactly say that *Frameline*, the presenting organization for the 28th San Francisco International Lesbian & Gay Film Festival, has ever shied away from controversy. But festival co-director **Michael Lumpkin** concedes that some of the offerings on this year's slate, coming up June 17-27, might have caused quite a stir in earlier, more sensitive days of gay liberation.

Take *Hellbent*, director **Paul Etheredge-Ouzts'** gay slasher film, in which a gay serial killer, following some basic instinct, makes mounds of mincemeat out of buffboys partying it up during West Hollywood's annual Halloween festivities. Fiendishly, *Frameline* will screen *Hellbent* on Pink Saturday, so, at film's end, the Castro audience will file out into the very type of gay street fair they've just seen descend into a blood-and-gorefest. Scary!

Or take *Shiner*, the first feature from director **Christian Calson**, said to mix gay sex with violence in disturbing, *Crushy* ways. For more controversy, how about the first film from director **Todd Verow** to play the fest since *Frisk's* legendary opening-night fiasco? Then there's the return of that real-life drag queen/tranny Thai volleyball team, back for more in director **Yongyoot Thongkongsatien's** *Iron Ladies 2*. Now we're really outraged.

Last week, Out There had a sit-down with festival co-directors **Jennifer Morris** and **Lumpkin**, and media contact **Corey Eubanks**, in order to whet our appetite for the upcoming film onslaught. Films about the queer black experience (*Brother to Brother*, *Noah's Arc*, **Marlon Riggs: 10 Years After**) and gay marriage (*Saints & Sinners*, *Just (ly) Married*, the *Freedom to*



Coming soon to SF: fight buds in a scene from Christian Calson's *Shiner*.

Marry program, including the short *The Wait* by the BAR's own **Zak Szymanski** will get special focus. This year's opening-night party will transpire at that palace of gay marriage, San Francisco City Hall. "It just seemed like the natural place to go," said Morris. Quick tour of just a few highlights: *Callas Forever* sees the reclusive opera diva (**Fanny Ardant**) convinced by her *trés* gay manager (**Jeremy Irons**) to come out of retirement for one last vir-

tuoso performance (from *Callas* friend and director **Franco Zeffirelli**). Comic wild woman **Margaret Cho** is guaranteed to bring down the house with her new concert film *Revolution*. Gay auteur **John Greyson** teamed with South African filmmaker **Jack Lewis** to make *Proteus*, about an interracial love affair in an 18th-century prison. Go know, it's been 10 years since *Go Fish* flashed across art-house screens; the hit from '94 screens as part of a retrospective of the work of this year's *Frameline* Award winner **Rose Troche**.

Maybe not intended as a gay film at all, director **Alexander Sokurov's** *Father and Son* looks, however, to score highly on our homoerotic meter. You could also say Sokurov's magnificent *Russian Ark* wasn't gay *per se*, but if you're at all into uniforms, it was black-booted heaven. Info at frameline.org/festival.



Fanny Ardant as Maria Callas

Adult hooks

You can pick up the *Frameline* catalogue all around town, but you'll have to contact adult novelty company **Athena** to get a hard copy of *Him & Him*, the catalogue for its new gay male product line. There you'll find descriptions of such must-have adult items as the "Love Swing" (a sling), the "Stroker Sleeve" (pocket pal), and the "Juicer" dildo (it's dishwasher-safe). Out There can't wait to order up the party game "Pin the Hose on the Fireman," then invite over some smoldering SFED types for some four-alarm fun. athenashn.com

Press strips

We're gratified to learn from *Interview's* sultry "Spring Fever" issue that movie star **Ewan McGregor** is "strippin' again" and *Boy from Oz* star **Hugh Jackman** can lay claim to some pretty "special effects." Inside, *Interview* asks McGregor if the *Young Adam* scene "in which you pour custard, ketchup, and sugar on Cathie (played by **Emily Mortimer**) and then fuck her from behind" was difficult to do. With utmost chivalry, Ewan replies, "It was actually wonderful to do, and I think Emily thought so, too."

The Jackman interview isn't quite that quotable, featuring neither condiments nor condoms, though it's very juicy illustrated. Photog **Matthias Vriens** has HJ leaning up against a stainless-steel table whilst pulling his jeans

next page ►

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Maternal machinations

Olympia Dukakis is 'A Mother' for ACT

by Richard Dodds

Imagine a collision between Brecht and Chekhov and Kaufman and Hart, and you have some idea of what *A Mother* is like. Playwright Constance Congdon has taken a nearly forgotten play by Maxim Gorky and turned it into a scabrous comedy that makes mincemeat of moral certitudes.

"Morality is for the rich," says the steely matriarch of a Russian family in arrested development. Vassa Zheleznova is a Mother Courage of the selfish bourgeoisie, ready to go to any lengths to preserve her financial status in the name of family.

Gorky wrote *Vassa Zheleznova* in 1910, but heavily reworked it in the 1930s to fit the tenor of the Stalinist times. The original script disappeared until 1979, and it was actress Olympia Dukakis who stumbled upon an English translation in London. Dukakis brought the play to ACT Artistic Director Carey Perloff, who commissioned Congdon to adapt it. Dukakis is now starring in the results at the Geary Theater.

It's a great role for Dukakis, who ramps up her no-nonsense persona into a mania. On opening night, the actress had some line troubles, and there were moments when her delivery felt forced, but it's a highly memorable performance that should further bloom.

As the play opens, Vassa's husband is dying offstage while she rifles through his papers trying to find a will that would leave the family business to her. Without it, the business will pass to their two sons, who have shown neither skill nor interest in the family trade of peat and tile—or "selling dirt," as one of the sons disdainfully puts it.

With the father of one of her daughter-in-laws as an accomplice, Vassa forges a will to maintain the status quo. "We are forging this will to keep the trust of our customers," says the old man in a bit of rationalizing that he later tops when trying to convince a nervous servant to commit a serious crime. "Think of your Savior's pleasure in forgiving you," he says. "That's what he's there for."

Though the play is named for Vassa Zheleznova, it is really an ensemble piece that gives each of



Olympia Dukakis as Vassa, Marcia Pizzo as her daughter in *A Mother*.

the performers ample opportunity to make their mark with these characters who skirt the edges of outrageousness.

Among them are Louis Zorich, Dukakis' real-life husband, who brings a veteran's confidence to the role of Vassa's partner in crime; Jeri Lynn Cohen as a twitting maid whose spying missions for Vassa don't spare her from her mistress' scorn; and Marcia Pizzo, as the regal renegade daughter who returns to reclaim her place in this misbegotten family.

Perloff's direction misses some opportunities at effective uses of subtlety, but provides locomotive energies for this dark family com-

edy that is like the devil's answer to *You Can't Take It with You*. ▼

A Mother will run at the Geary Theater through June 13. Tickets are \$15-\$61. Call 749-2228 or go to act-sf.org.

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Out There

◀ previous page

waistline down a wee merry bit.

In Hugh's view, playing a mutant superhero in *X-Men* "gets to all those feelings of being a minority or being misunderstood, or being different and not having anyone understand you." Must have been good prep for playing homo showman Peter Allen in *The Boy from Oz* on B'way. According to Jackman, legend Liza Minnelli still had not attended the show at presstime, though he hopes she will. Allen was one of Liza's happily homosexual hubbies.

Also gleaned from the glossies: Erstwhile rock star George Michael remarks hornily on the prospect of laying a Britney/Madonna-style big ol' wet kisseroo on the pretty puss of popster Justin Timberlake. "I've

next page ▶



Hugh Jackman against steel.

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Smitten with a 'Buddy'

Actor Tom Donald is a gay granddad

by Richard Dodds

Tom Donald headed to New York from Texas in the early 1960s to launch an acting career, and now, after four decades and several huge detours, it's again a full-time occupation.

Those detours included getting married, having a son, coming out, building a career as a psychotherapist, finding a partner, and, a few months ago, becoming a grandfather.

Donald is one of the featured performers in *Buddy - The Buddy Holly Story*, opening soon at the Post Street Theatre. He plays Hipockets Duncan, a radio DJ who helped Holly early in his career. Travis Poelle is playing Buddy Holly in the biography/concert that ran for years in London, but only eked out seven months on Broadway in the early '90s. The current SF production was first a success in Carmel before moving to San Jose.

Stage last year because of his therapy practice. He recently retired, and is ready to see if the acting bug has seriously bitten again. At the moment, he plans to stay with *Buddy* for as long as it runs.

"I really love playing the part," Donald said. "It's like putting on a glove. I'm playing my father."

Were Donald and his father close? "Well, I appreciate him more since he died."

Donald was an obvious sissy growing up in Texas, he said, preferring hopscotch with the neighborhood girls over sports with the boys. He camped it up at home, trying to get his father's attention. "But it didn't work," he said.

When he was 23, the Texan headed for New York to pursue an acting career. He studied with Sanford Meisner, and a friend helped him get bit parts on several television shows. He also became interested in psychology, and went into Jungian analysis in one of the steps to becoming a therapist.

"In those days," Donald said, "homosexuality was a diagnosis" — a diagnosis that could undermine an aspiring therapist's career. So he and his analyst agreed that his same-sex attractions must be a phase.

"I compartmentalized my sexuality," he said. "The gay stuff was what you did for fun, and emotional connections were for straight relationships." He got married, had a son, got divorced, and discovered that you could have both sex and love in a gay relationship.

He lives in Monterey with his partner, an aide to openly gay Assemblyman John Laird, and is currently staying with his son in San Francisco — and getting to know his 4-month-old grandchild. "I don't know where it will lead," Donald said of his new role, "but I'm ready."

Tickets to *Buddy* are \$35-\$63 and available at 321-2900 or at buddyrocks.com.

Albee did it

Apologies to director Neal Shorstein, who I said had updated *The Zoo Story* at Theatre Rhino. Turns out Edward Albee himself changed the official script to show Peter's salary at \$200,000 rather than 1959's \$18,000, and Stephen King now in a reference once held by J.P. Marquand. But he left in references to the decrepitude of the Upper West Side, so the tone that goes with the time frame is a bit of a muddle. He shoulda left it alone.

Rita Moreno in *Master Class*

DJ and the playwright

A last-minute reminder that tonight, May 27, is night/OUT at Berkeley Rep for LGBT audiences. The cost of a ticket (\$43) to *Master Class* also gets you into a post-show party with complimentary food and drink, and music mixed by DJ Star-D. Rita Moreno stars as Maria Callas in Terrence McNally's play, and hopefully is invited. Call (510) 647-2949 and mention night/OUT.

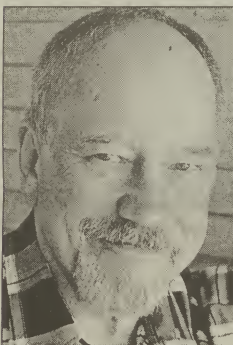
McNally himself will be on hand at Berkeley Rep's Roda Theatre on June 7 for *Page to Stage: A Conversation with Terrence McNally*. The gay playwright is also the author of *The Ritz*, *Love! Valour! Compassion!*, and *Frankie and Johnny*, to name but a few. Admission is free, and doors open at 6:45 p.m. for the 7 p.m. program.

Love on Sutter

I Love You, You're Perfect, Now Change is a revue of songs and sketches about male-female coupling habits, from awkward blind dates to funeral-home pickups. The show has run forever in New York, and is now in San Francisco for the first time, at Marine's Memorial.

It's performed by veterans of other productions, and the director is original-guy Joel Bishoff. So it's safe to say we are seeing a reasonable presentation of the show. Maybe it's the nudge factor between spouses that has helped keep this show going, because the entertainment is very mild. And unambiguously straight. ▼

Richard Dodds can be reached at BARstage@aol.com.



Donald plays Hipockets Duncan.

In the show, biographical scenes give way to a recreation of the Clear Lake concert before the 1959 plane crash. The Big Bopper and Ritchie Valens, who were on the plane, also make singing appearances in the show.

"Travis is fabulous," Donald said of the show's *Buddy*. "He is really, really cute. He's totally believable as this kind of naive but driven young guy. Those two characteristics are so hard to get, and this guy is a natural. All of my scenes are with him, and I just love acting with him."

Donald played Hipockets opposite Poelle in the original Pacific Repertory Theatre production in Carmel, but couldn't stay with the show during a run at San Jose

Out There

◀ previous page

already called Justin, but unfortunately he hasn't called back." OT's free dating tips: Don't wait by the phone, sweets.

But the old new kid on the block, Michelangelo's *David*, has finally taken a bath, adhering to a charmingly European schedule of hygiene. But you know, Out There has been to Florence, and done Italian, and we'd take 'em even caked with centuries of grime. Happy 500th, *Davey*, still lookin' great!

Letter perfect

We close with some real epis-

tolary tub-thumpers from Sir John Gielgud, *A Life in Letters*, edited by Richard Mangan (Arcade). In his correspondence, Sir John described stage star Lillian Gish's take on the role of the nurse in *Romeo and Juliet* as "*Rebecca of Sunnybrook Farm* with a dash of *Mary Poppins*." He wrote of fellow thespian John Barrymore late in life as "a monstrous old male impersonator jumping through a hoop." What's his take on playwright Edward Albee? "A surly pirate with a drooping mustache." Funny, but that was exactly our impression.

"It's a little homophobic, and sexist, but for the alcohol industry,

that ain't nothing new." — National Organization of Women's Terry O'Neill, quoted in the NY *Times* on Anheuser-Busch's ad campaign that describes rival beer Miller Lite as "the queen of carbs." Right, and we're the queen of carbs.

Definitely going into our file of all-time best press corrections, the lead item in the Sunday *Times* correction box: "A front-page picture caption in *Arts & Leisure* today with a grouping of performers from the current theater season misidentifies the puppet being held by Stephanie D'Abruzzo of *Avenue Q*. It is Lucy T. Slut, not Kate Monster." Isn't it always fun to see friends' names in the paper? ▼

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FILM

Guillaume Canet as Julien in the dark fairy-tale *Love Me If You Dare*: 'It's too late, they've played too much.'

Love him if you dare

Meet French actor Guillaume Canet

by David Lamble

The new French film *Love Me If You Dare*, opening Friday, takes the chance meeting of two unhappy children as the jumping-off point for a comic but often very dark fairy-tale about the perils of not ever saying what you feel about a special person, a person you believe you can neither marry nor abandon.

Julien and Sophie jump-start their erotically-tinged friendship with a childish game, and the stakes will rise precipitously over the next three decades. The kids exchange a precious gift from Julien's dying mother, a toy box. The recipient of the box agrees to take a dare, to perform a silly prank like knocking over a wedding cake or talking dirty at school. Each time, the stakes of the dare grow, until each child is branded a notorious rebel by their parents and teachers.

The young French actor Guillaume Canet gets to play the adult Julien, who refuses to give up his games with Sophie (Marion Cotillard). "What I really like in the characters is how far they go to prove their love," he said in a recent interview. "Suddenly, it's too late, they've played too much."

First-time writer/director Yann Samuël is able to infuse *Love Me If You Dare* with some of the chaotic energy found in the early French New Wave, combined with the visual aplomb of an ultra-modern cartoon: it's not unlike a newly minted Jacques Tati film put through the blender of Tim Burton-like special effects. Samuël said that in enacting some of Julien and Sophie's more creative stunts, he was careful to stick to what he could pull off on camera. "I made a lot of the special effects directly on the set especially to avoid this too-modern look. You can, of course, make a battle of spaceships with special effects, but you can also use them to express poetry. I think that's why *Love Me* is compared to [Jean-Pierre Jeunet's romantic comedy] *Amélie*."

Canet has the bewitching qualities of a Gallic John Cameron Mitchell: the older he gets in real

life, the younger he seems before the cameras. This is an especially useful trait to play Julien, who goes from 18 to nearly 40 in a little over an hour of screentime.

Almost famous

Canet has just directed his first feature, *Mon Idole*, a send-up of French reality TV. One weekend, Canet's character, an ambitious young assistant director, accepts an invitation to the country estate of his station's big boss. "The boss is a man who has power, money, everything he wanted in his life, but he's bored. So he's going to invite this young man to his house, supposedly to work, but when he gets there, he understands that this is not the purpose of the weekend." Canet's character is a bundle of conflicting impulses: passive-aggressive and brash, with even a touch of S/M. "I first thought of this film when I asked a little boy what he wanted to do when he got older. He told me, 'I want to do famous,' like it was a job."

Canet observed what it's like to "do famous" when he co-starred with Leonardo DiCaprio on director Danny Boyle's film *The Beach*, a kind of a grownup version of *Lord of the Flies*, with adults playing the wild boys on the island. "We spent four and a half months in Thailand having fun. My part was so stupid, I didn't have anything to play, I just had to be in a bathing suit and smile on the beach."

"Before *The Beach*, I'd done films in France, but this was really my first Hollywood movie: to do one scene in the water, you'd have 50 boats around, with scuba divers underwater to see that there is not a jellyfish that could bite us."

"[DiCaprio] is really talented, as we know, but he's really smart, too, and it's very cool to observe the way he's dealing with his notoriety."

There's a moment in *The Beach* that plays like a scene from *Butch Cassidy and the Sundance Kid*. DiCaprio and Canet are standing on a cliff overlooking a waterfall flowing into a deep lagoon. Suddenly, the boys leap off the cliff to prove to the girl they're fighting over that they're cool. Canet recalls the sense of unreality per-

forming with Leo could invoke. "When you play with someone who is so real, so good, suddenly you forget that you have a camera in front of you and that you're acting. You have the feeling that you are just sitting in a theatre and watching a movie, and that's really pretty weird." ▼

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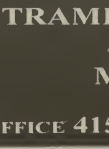
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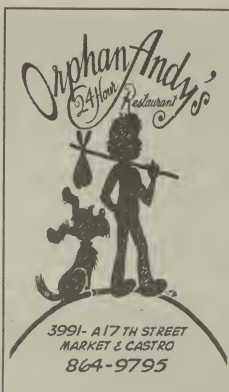
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A genius and his times

San Francisco Symphony's lively Beethoven festival

by Philip Campbell

Beethoven's Vienna: Scenes from a Musical Revolution, the San Francisco Symphony's May festival, calls it a wrap this week with two performances of the composer's only opera, *Fidelio*.

If the series, so far, has added up to a little less than the sum of

its parts, no one, and least of all Music Director Michael Tilson Thomas, could be faulted for lack of ambition.

The opening symposium hosted by MTT made a clear mission statement that has been reasonably illustrated and remarkably entertaining throughout. If the festival has sometimes seemed weighed down by the music of Beethoven's less brilliant contemporaries, that would, essentially, be the point.

Beethoven's Vienna was a veritable petri dish of Western culture, the rich laboratory of late-18th and early-19th-century politics, art and music. In that heady and stimulating atmosphere, it would seem that Ludwig's genius matured and flowered from a combination of revolutionary idealism, competitive one-upmanship and sheer stubbornness.

His models and colleagues were many, but his heroes were few. At least, that is the general impression left by the commentators and performers shaping the festival. Beethoven has come off as a fairly disagreeable fellow, but whenever his music has been heard alongside his less inspired associates, the contrast has been stunning.

Of course, there were more than a few worthy rivals to Beethoven in his day, and their music has enlivened the concerts along with the hacks, who may even have enjoyed more popularity at the time.

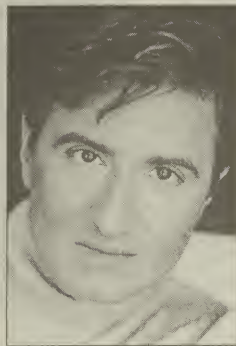
The advocacy and artistry of many talented guest performers during recent weeks vindicated some of the composers rather unjustly neglected by history.

Pianist Jon Nakamatsu proved a winning champion of Joseph Wolf, playing his charming Piano Sonata in E major during the symposium and again in a pre-concert recital (free to ticket-holders) the following night. He also glittered with the Presto from Muzio Clementi's Piano Sonata in C Major and a powerful if slightly superficial reading of Beethoven's Piano Concerto No. 3.

MTT, usually an able player, unexpectedly muddled his way through Antonin Reicha's Fugue in E flat, but we could forgive his hesitancy. Considering the awe-



Pianist Jon Nakamatsu: winning.



Pianist Jean-Yves Thibaudet

some energy he lavished on the rest of the festival, he still made a case, however underrehearsed, for an interesting artifact.

Close shave

Other pianists assembled for the series also gave illuminating examples of forgotten relics of the era. Anton Nel performed several Beethoven rarities, including the Polonaise in C Major and Piano Fantasy in G minor, proving even mere shavings from the master's bench still merit occasional examination.

Nel accompanied singer Christopheren Nomura in "National Folk Songs" arranged by Beethoven, and flutist Robin McKee in "Variations on an Irish Folk Song and a Russian Folk Song." Nomura possesses a rather high baritone that lacks richness, but he was convincing anyway. McKee was rather overpowered by Nel's strength.

Pianist Jean-Yves Thibaudet almost stole the show last week with his adept unearthing of Johann Dussek's Piano Concerto in G minor, though Lisa Vroman had already won pride of place during the opening symposium. Her fetching partnership with MTT, camping their way through Steibelt's *Bacchanal for Tambourine and Piano*, was both delightful and memorably awful.

Thibaudet had more to work with, learning the Dussek score especially for the event. After an appealing but unremarkable start, the concerto suddenly took off during the slow movement, and

never flagged to the very end of the lustrous Rondo finale. The work has been recorded, but Thibaudet should consider including it in his regular repertoire.

Vance George provided another gratifying highlight of the festival with his SFS Chorus during *A Beethoven Journey*. "The Elegiac Song," "Bundeslied" and "Calm Sea and Prosperous Voyage" all received loving care, even if the choruses from the Incidental Music for *King Stephen* came too late in a long evening. The thrilling power and suitable delicacy of the Chorus still lent a life-affirming beauty throughout the night.

The bulk of the festival concluded last week with Beethoven's Symphony No. 7. It was given a magnificent performance that elevated the entire series high above the realm of mere curiosity. The willful reading of the groundbreaking Symphony No. 3, *Eroica*, the week before had been intended as the anchoring theme of the festival, but it was being filmed for an upcoming PBS program and DVD, and MTT was playing to the cameras.

The *Eroica* performances will surely work well on the small screen, but the glorious force of that stunning Seventh rocked the house at Davies, eloquently focusing the entire intriguing festival. *Fidelio* is the official closing event, and it should be a truly grand finale if the energy level can be maintained from last week. ▼

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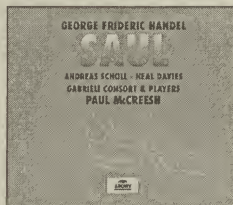
'Saul' soulmates

Jonathan & David, Handel with care

by Tim Pfaff

If Handel's oratorios have had a harder time establishing themselves in the repertoire than his operas have, it's because they're harder work, for everybody. Some of the operas are as long, but even at their most serious, they offer diversions that the more concentrated oratorios don't. Even esteemed recent stagings of some of the best Handel oratorios have yet to completely shake off the reputation that they're ponderous.

Paul McCreeh's gripping new recording of Handel's *Saul* (Archiv) augurs to change all that for good. Long recognized as one of Handel's greatest achievements,



Saul takes an unflinching look at jealousy and its tragic consequences. A late work, it's something like Handel's *Otello*. But never, until now, has it unleashed its full, fierce power.

The fine previous recordings notwithstanding, it's fair to say that McCreeh's is the first time

we're really hearing the piece. That's partly because the director of the Gabrieli Consort and Players, working at his considerable peak, performs all the music, assembled from the various sources Handel almost fanatically revised. Among the things reclaimed in the process is half of the music for David and Jonathan, some of the composer's most openly homoerotic.

But the revelation has more to do with the fact that McCreeh's *Saul* is the first to really "get" the piece. Taking considerable pains to play it Handel's way, then applying his own, potentially re-creative musicianship, McCreeh has looked this forbidding work

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Hollywood mayhem

'What's the Matter with Helen?' on DVD

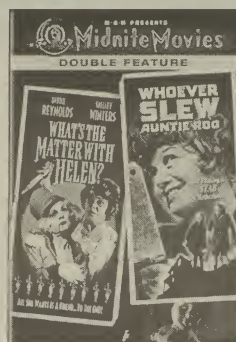
by Tavo Amador

The unexpected box-office success of *Whatever Happened to Baby Jane?* ('62) did more than breathe a final gasp into the careers of Bette Davis and Joan Crawford. It started a decade-long trend of camp horror movies starring veteran actresses. The two divas were scheduled for another thriller, *Hush, Hush Sweet Charlotte* ('64), with Crawford billed first, but, weary of Davis' harassment, she withdrew, replaced by Olivia de Havilland. In '65, Barbara Stanwyck and Tallulah Bankhead made their last films, *The Night Walker* and *Die, My Darling!* respectively. Geraldine Page and Ruth Gordon asked *Whatever Happened to Aunt Alice?* ('69), and Debbie Reynolds and Shelley Winters wondered, *What's the Matter with Helen?* ('71), which is now available on DVD.

It begins with a newsreel of President and Mrs. Roosevelt from the early '30s, followed by footage from a sensational Iowa murder trial — two young men have been sentenced to life imprisonment for killing a woman. Their mothers, Adelle Bruckner (Reynolds) and Helen Hill (Winters), are seen fleeing the press. Someone in the crowd cuts Helen's hand with a razor.

Adelle, abandoned by her husband, has a dance school for children and is obsessed by the movies. Helen is a widow who witnessed her husband's accidental death. Adelle suggests they change their last names and move to Hollywood, where she will open up another school. Helen agrees: she'll play the piano and sew costumes for the pupils.

Adelle, now a Jean Harlow platinum blonde, teaches her budding Shirley Temples the rudiments of tap. Stage mothers hover, asking if studio talent scouts will be at the upcoming recital. One little girl's wealthy fa-



ther, Linc Harper (Dennis Weaver), attends the recital and is attracted to Adelle. Their romance begins.

But the ladies receive harassing phone calls about their past. Helen, plagued by guilt and subconsciously longing for a more intimate relationship with Adelle, begins acting strangely. She listens to an evangelical radio show featuring Sister Alma (Agnes Moorehead). As Adelle's relationship with Linc intensifies, she reminds her about their sons and asks if she's told him the truth. Linc shows Adelle a newspaper clipping he received in the mail that discusses the murder. He doesn't care, he loves her. She suspects Helen of undermining her romance and asks her to move out. Helen agrees.

Ditching the guest

Before she leaves, a stranger arrives, asking for Helen under her real name. Panicking, she pushes him down the stairs, killing him. Adelle comes home, sees what happened, and fears even Linc won't overlook this. Helen wants to call the police to confess, but Adelle insists they throw the body into a nearby ditch.

Helen's behavior grows stranger, and Adelle has more difficulty coping with her. Helen goes to one of Sister Alma's revival

meetings and begs her forgiveness. The evangelical says that God, not she, can forgive her and has already done so. This isn't enough for her. On the night Adelle and Linc decide to elope, Helen finally snaps. Mayhem ensues.

Viewers who recall Reynolds as the ingenue *Singin' in the Rain* ('52) or more recently as Grace Adler's hilarious parent on *Will & Grace*, Albert Brooks' *Mother* ('96), Kevin Kline's mom in *In and Out* ('97) or her turn amidst real and faux drag queens in *Connie and Carla* ('04) are in for a surprise. Her Adelle is tough, starstruck, and determined to find happiness with Linc. When he gives her a corsage, she coos, "Gardenias! Joan Crawford's favorites!" Her Barbie-doll prettiness is perfect for the Harlow look, and her expressions while watching her no-talent charges perform are a wonderful mixture of reality and optimism.

Winters, one of the screen's perennial victims — she dies, often from foul play, in *A Double Life* ('47), *A Place in the Sun* ('51), *The Big Knife* ('55), *The Night of the Hunter* ('55), *The Diary of Anne Frank* ('59), *Lolita* ('62) and *The Poseidon Adventure* ('72) — survives here. She uses her frumpiness effectively, and movingly conveys an inarticulate longing for Adelle. Her cheerful madness at the end is flawless camp.

Dennis Weaver does what he can with a too-good-to-be-true character. Michael MacLiammoor is wonderfully queeny as an elocution instructor who shows up at odd times. The screenplay, by Henry Farrell (author of *Baby Jane*), borrows freely from better sources, including *Rebecca* ('40), *Elmer Gantry* ('60), and Nathaniel West's novel *The Day of the Locust*. Director Curtis Harrington keeps the story moving, skirting its improbabilities. But the real reason to see this is Reynolds — it hints at career possibilities she never explored, alas. ▼

'Saul' on CD

◀ page 34

squarely in the eye and brought it to full, often dreadful life.

He's done so with musicians who have literally gone the distance with him. Most of the CD cast, and all the other musicians, toured the piece with him prior to the recording, and it shows. Together, they suspend clocktime the way the best Wagner performances do, and the long sequence of numbers unfold like cliff-hangers that culminate in as genuine an emotional catharsis as has been captured on a Handel CD to date.

This is, first of all, the original-instrument *Saul*. Handel wrote music for some instruments mentioned in the Bible, which had to be built especially for *Saul*, and paid to have a special organ built for him to play in the continuo ensemble. In addition to a superb organ similar to Handel's, McCreesh deploys a carillon and sackbuts (trombones) to fill out an already extravagantly large orchestra. None of this would matter if the playing were not as dazzling as it is.

There's an unusually large number of "Symphonies," purely instrumental movements that advance and enhance the action. The

solo harp symphony (usually cut) after David's heart-stoppingly beautiful Act I aria, "O Lord, whose mercies numberless," makes that music even more transporting. At the other extreme, the robust, six-minute Symphony at the center of the piece — here featuring vibrant, antiphonal interplay between Timothy Roberts' dazzling organ-playing and the full orchestra — represents Handel's instrumental writing at its most robust.

Plunge form

Act III emerges as one of the most sustained musical miracles of the Baroque, and McCreesh and company plunge into it headlong. The creepy, growling music at its start, when the broken Saul turns to underworld magic to finish off his perceived rival, is literally horrid. The subsequent deaths of both Saul and Jonathan elicit, first, David's vituperation (Andreas Scholl, showing how expressive razor-sharp roudades of coloratura can be), and then, the sequence of funeral march, lament and elegy that climax in one of Handel's greatest final choruses.

Handel's ability to get inside the consciousness of women characters has been offered as evidence for the plausible hypothesis that he was gay. Here, Merab and

Michal, Saul's daughters, are depicted with characteristic specificity, and their strongly different natures are superbly brought out by Susan Gritton and Nancy Argenta.

Saul adds to the "evidence" the unabashed tenderness with which Handel imbues the relationship between David and Jonathan. McCreesh's restoration of an Act II cut yields Mark Padmore's Jonathan singing, meltingly, of David, "thou darling of my soul." Even more openly, David's final aria with chorus laments the death of Jonathan with the words (by Charles Jennens), "Great was the pleasure I enjoy'd in thee, And more than any woman's love [Saul had, in sequence, offered David both his daughters in marriage] thy wondrous love to me!"

Neal Davies' vocal acting is slightly better than his singing as Saul, whose role is considerably enhanced by the music McCreesh has restored. Except for Scholl, whose complex, virile yet aching-pure David consistently astonishes, the other cast members, too, may have done better singing elsewhere, but not better work. The center of this transfixing *Saul* is Handel, who may never have been better served on disc.

The center holds. ▼

MUSIC

Making a mild impression

Brahms' great piano trios pale on disc

by Jason Serinus

What is it about the music of Johannes Brahms that so often elicits sighs and tears? Wherein lie the roots of his almost magical ability to create simple progressions of notes that strike such universal chords within us?

Such questions arose upon revisiting Brahms' early Piano Trio No. 1 in B major, Op. 8. Paired with the two other Brahms Trios for violin, cello & piano, the works have been recorded anew by the trio of Renaud & Gautier Capucon and Nicholas Angelich, issued by EMI's Virgin Classics in a two-for-the-price-of-one set.



Even in his youth, Brahms was filled with such longing, such a need for love, that his later "autumnal" works seem but a natural outgrowth of a youthful temperament that so frequently weeps amidst joy.

Gray-bearded and wizened at the end of his 64 years, Brahms began composing and playing the piano as a child. At 13, he turned to playing in taverns and brothels to earn money. Some biographers suggest the experience forever soured the handsome young man to the idea of marriage. Whatever the real story, Brahms eventually relinquished hopes of uniting with another person in a sustained physical relationship.

Instead, he chose to channel the bulk of his passion into composition. Brahms was only 20 when, in 1853, he met the great



Les Capucons Gautier (cello) and Renaud (violin) join Nicholas Angelich.

composer Robert Schumann and his "child bride," Clara. Despite occasional breaks in their friendship, Clara, a pianist and composer in her own right, remained Brahms' life-long supporter and confidante. To her, he dedicated one of his many expressions of melancholic, unconsummated love.

Brahms' piano trios may not be jolly, but they are consistently accessible, deeply moving, and beautiful beyond words. The Piano Trio in C minor, Op. 101, is the shortest and most intense of the three. The C minor begins with great force, its themes hurled at us with orchestral-like power. Despite the beauty of its slow movement, it is the vigor of its emphatic finale that remains with us after the work concludes.

Modern moods

The young trio of violinist Renaud Capucon, his cellist brother Gautier, and pianist Nicholas Angelich approaches Brahms in an

undeniably modern manner. No

grand tugs on the heart, no churning ebb and flow or dramatic chiaroscuro; rather, relatively even, judiciously paced playing. Emotional expression seems more a consequence of tempo choice than of deep deliberation. Some may prefer this "let the music do the talking" approach, but to these ears, *les deux Capucons et Angelich*

touch neither heart nor heaven. Take the intense C minor trio. Critic Donald Francis Tovey described its marvelous second movement scherzo as one that "hurries by, like a frightened child." No such detail from the cuties. Pianist Angelich doesn't seem to get it at all; rarely does he offer noteworthy softening or rhythmic crispness. Perhaps as a result, the brothers play equally understatedly, failing to make a distinct impression. Most of Brahms' instrumental dialogue, so much a reflection of his emotional state, passes unnoticed by these players.

Les Capucons et Angelich certainly remain consistent in their approach. In the C major's andante, the piano line fails to rise, fall and sigh as it should. Rather than upstage their reticent pianist, the Virgin Capucons seem content

to rein themselves in, rarely striking out on their own or drawing attention to their playing.

The trio's lukewarm approach is reinforced by relatively flat, undistinguished instrumental tone. Surely Brahms had more than tea and toast in mind when he composed these masterworks. ▼

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Diva worship for dummies

by Gregg Shapiro

Pride Month is just around the bend, and what better time to indulge in the gay national pastime of diva adoration? With new releases by both female and male vocalists having their way with standards new and old, there are enough torch songs and power ballads to extend well into the fall.

The double-disc compilation *Torch Songs* (Capitol) is as good a place as any to start. Living vocalists ranging from Nancy Wilson, Etta James, and Diana Krall to Lena Horne, Patti LaBelle, and Norah Jones, and those deceased, including Sarah Vaughan, Julie London, and Ella Fitzgerald, do their diva best to bring the listener to tears via their performances of 28 flickering torch tunes.

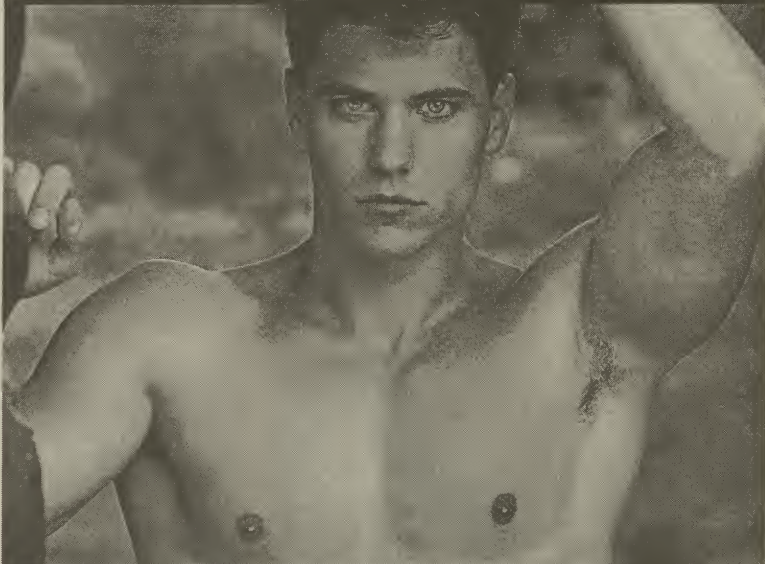
In *Person at The Americana* (DRG) is a live 1964 recording by

London now available on CD for the first time. Two of Clooney's late '70s albums, tributes to Bing Crosby and Billie Holiday, have been reissued as the double-disc set *From Bing to Billie* (Concord). Compilation producer Michael Feinstein gathered more than two dozen songs for *The Rosemary Clooney Show: Songs from the Classic Television Series* (Concord). In the liner notes, Feinstein writes about the process of culling the lost performances "for their first public hearing in over 47 years."

Rebecca Luker is well-known as a contemporary Broadway diva, but she also has a fondness for the music by the singer/songwriters of her youth, which she shares with the listener on *Leaving Home* (PS Classics). Luker turns her attention to the work of Joni Mitchell ("River," "Chelsea Morning"), Billy Joel ("You're My Home"),

page 40 ►

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OUT & ABOUT

Calendare by Mark Mardon

The Joe Goode Performance Group in *Grace* and *Folk* at YBCA.

Grace points

Publicist Scott Horton sends word that the world premiere of *Grace*, the second section of a multi-year trilogy, highlights the 2004 home season of the **Joe Goode Performance Group** at Yerba Buena Center for the Arts. Sharing the bill during the run — Thursday-Sunday, June 3-6 and 10-13 — will be the reprise of Goode's *Folk*, part one of the trilogy that had its premiere in 2003. Where *Folk* focused on individual characters whose everyday personalities and circumstances make them remarkable, *Grace* zeroes in on particular moments in time and events that reveal the extraordinary in the seemingly ordinary.

Goode will collaborate with composer Mikel Rouse, who will also appear as a performer in *Grace*. Rouse was a rocker in New York in the late 1970s and "has emerged as one of the premiere young composers to fuse rock and classical conventions. He often uses complex, almost geometric patterns of rhythm, building up simple layers into towering structures of intricacy and fascination."

Folk features the six versatile members of Goode's ensemble, working in his trademark text-based dance-theater style. It is set in the prototypical American West, where landowners, yuppies, the poor, dreamers, ranchers, cowboys and new-agers co-exist in a cultural mix set against the expansive Western topography. The story centers on a waitress who longs for big-city excitement and sensuality and aspires to be a singer, and the enigmatic and quirky Snake-boy. The Music is composed by local wonder Beth Custer.

Tickets for *Grace* are \$20, \$38 and \$35. Performances are at 8 p.m. at YBCA, 700 Howard St. Tix/info: 415-978-ARTS (2787); www.yerbabuenaarts.org

That Which Lies Beneath

Meanwhile Megan Nicely & Company send word that they'll be performing a new dance project with video, *That Which Lies Beneath*, for three days only (Thursday-Saturday, June 3-5) at Noh Space. They say the show "brings legacy, mortality and westward migration to the stage in a haunting evening." Juxtaposing the California Gold Rush and cross-country travel in the late 1800s and early 1900s against the current lure of the west, the production merges post-modern dance with video shot in Oakland's historic Mountain View Cemetery, writings by pioneer women, and period-inspired costume design. The project "aims for a thought-provoking, visually refined aesthetic that will transport the audience through time and space."

Also on the program is a solo dance, *Mother's Milk*, which premiered in at the San Francisco Butoh Festival. Says Nicely: "From the human to the inhuman, from worlds natural and imagined, comes a rich and layered essence of the mother figure as one who births and nurtures as well as preys and devours her young."

Tickets for *That Which Lies Beneath* are \$15. Shows are 8 p.m. Thu.-Sat., June 3-5, at Noh Space, 2840 Mariposa St. (at Florida). Call 415-668-9006. ▼



Megan Nicely



Cafe Flore, toned gelatin silver print and ink, 2002, by Erin O'Neill, part of the Bay Area Photographers Collective (BAPC) exhibit at Stanford University. See Wednesday.

Fri 28

Gay & Lesbian Night @ Great America

Paramount's Great America hosts the 6th Annual Gay & Lesbian Night, A Memorial Day Weekend tradition. A private gay event benefiting the SF AIDS Foundation. Special performance by Jai Rodriguez from *Queer Eye* for the Straight Guy, singing "Love is Good" and other sneak tracks from his new album. Groove to the rhythms of Master-beat DJ Brett Henrichsen. **LATIN STAGE:** DJ Mike from LA; The Covergirls. **SF CLUB STAGE:** DJ Matt Consola of Fusion & Mighty; DJ Matthew Baker from Mighty; DJ Eruption from CHIX; DJ Blackstone from Club Faith; and the Freestyle Dance Crew (based out of the Embarcadero Y.M.C.A., Freestyle has performed at numerous hip-hop dance shows and other events including the SF Pride Festival, Trans-shack, the Faux Drag Queen Pageant, Club Q, and Gay Day at Great America). **PARAMOUNT THEATER—COMEDY:** Shann Carr and Mark Davis. **COMMUNITY STAGE:** Hekline and Friends from Trans-shack; Caroline Lund. **ROAMING ENTERTAINMENT:** SF Cheer; Silicon Valley Gay Men's Chorus. 5pm-2am. Tix \$30, available at All American Boy (463 Castro St.); Body Body Wear (545 Castro St.); and Body/Citizen (450 Castro St.) or online at GayDayPGA.com

Clue: The Play @ The Dark Room

Six suspicious guests. Nine sinister rooms. Six deadly weapons. One killer evening. What's a body to do? It's the premiere of *Clue: The Play*, a farce whodunit cocktail-party-turned-multiple-homicide that will leave you guessing. An Impossible Production, directed by Cameron Eng & Jim Four-nialdis and produced by Erin Ohannesson & Cameron Eng. Starring: Jack Daniel, Maura Silipo, John Smith, Nancy Bower, Dave McKew, Sean McGinn, Jacinta Tobin, Peter Doty, David Robson, George Crawford and Micah Pilkington. It's a mad, mad, mad, mad world of intrigue, suspense and hysterics; because — let's face it — it's not a game anymore. Audience votes on multiple surprise endings! \$16 door; \$12 on acetea.com. 8pm Fri & Sat. May 28 & 29, June 4, 5, 11, 12, 18 & 19. The Dark Room, 2263 Mission St. Info: 415-401-7987; clueentheplay.4t.com

'A Pinter/Albee Duet' @ Theatre Rhinoceros

Theatre Rhinoceros presents the World Premiere One-Act Combination: "A Pinter/Albee Duet," comprised of *The Collection* by Harold Pinter and *The Zoo Story* by Edward Albee, both directed by Neal H. Shorstein. A sexual roundelay in the swinging-sixties London, *The Collection* touches on all sexual proclivities in a tale of wife-and-husband-swapping. *The Zoo Story* shifts the focus to Central Park, where a young man is confronted by the horrors of loneliness and isolation in the person of a mysterious stranger. Featuring Tim Hendrixson, star of last season's *Stranger in Paradise*, Megan Blotchini, star of NCTC's *Last Sunday in June*, Ross Pasquale from Impact Theater's *Queer Theory*, and Nick Sholley, star of the hit play *Dooley*. \$15-\$30. 8pm

Thu.-Sat.; 3pm Sun. Thru May 30. The Rhino, 2926 16th St. Tix/info: 415-861-5079; www.therhino.org

The End @ NCTC

The New Conservatory Theatre Center (NCTC) presents the first of a four-show summer "In Concert Series," opening with a workshop production of *The End*, with lyrics by Tony Award-winning George Furth (*Company*, *Merrily We Roll Along*) and music by Broadway composer/arranger Doug Katsaros (*The Rocky Horror Show*; *Footloose*). Mike Ward is stage director and Michael O'Dell is music director. Spend an evening with three sassy, brassy, classy women (singer/actors Jen McDearman, China Crawford, and Deirdre Green) in a musical revue exploring the horrifying end of relationships. \$20. May 21-June 26 (no show June 6), Fri. & Sat. 8pm; Sun. 3pm. NCTC, 25 Van Ness Ave. Tix/info: 415-861-8972; www.nctcsf.org

'Dirty Blonde' @ NCTC

The New Conservatory Theatre Center presents the romantic comedy *Dirty Blonde* by Claudia Shear, directed by Doyle Ott. Conceived by Shear and James Lapine. It's a touching comedy about Jo and Charlie, two New York loners-turned-lovers who learn to accept themselves through their mutual obsession with the voluptuous film and stage icon Mae West. \$18-\$28. Runs thru June 26, Wed-Sat. @ 8pm & Sunday, May 30 at 2pm. Tix: 415-861-8972; www.nctcsf.org

L.E.A.R.

@ New Langton Arts

Love, Egos, Alternative Rock (L.E.A.R.), directed by Jesse Baldwin, written by Stuart Bousel, based on the short story "The Cunning Stunts" by Melissa Klepper. Sometime in the mid to late nineties, Simone (Lisa Swanson) and Tim (Wylie Herman) are two young American kids in love, but lives lived in retail and rent control are sapping the fire out of their romance. Simone decides to start a garage band with her friends and by some freak accident they become overnight alt-rock sensations. Now they're at the mercy of the squabbling gay power couple who run the record label (Chris Kelly and Ryan Hayes), a maniacal nymphomaniac pop princess (Amy Seimetz), and a talented boy band. Narrated by an aging punk rock icon (B. Warden Lawlor) and a rabid fan (Margery Fairchild), the whole thing is done up VH1 "Behind the Music" style. \$10. 8pm nightly May 28, 29, June 3, 4, 5, 10, 11, 12. New Langton Center for the Arts, 1246 Folsom St. Tix/info: 415-752-2084; email Endymion82@aol.com (subject line "LEAR.")

Easy Bake Oven Bake Off @ Magnet

Challenging the Castro to culinary delights, Magnet will host the *Easy Bake Oven Bake Off*. Show what you can do with a mix, a light bulb, and a little imagination. Magnet supplies the ovens and the ingredients, you supply the culinary magic. Bake it naughty or bake it nice! Prizes for Best Tasting, Best Decorated, and Best Overall. Enter yourself, or bring a team along. Free! 6-9pm. Magnet, 4122 - 18th St. For more info or to enter, call Magnet at 415-581-1600, or email kevin@magnetsf.org.

Stephanie Temple plays in *Dirty Blonde* at NCTC. See Friday.

Under One Roof

This Memorial Day weekend (May 28-31), *Under One Roof* will feature even more fabulous merchandise than usual, including: Gourmet condiments from Stonewall Kitchens; table top items from B.I.A. Cordons Bleu; the newest offerings from Chronicle Books; more greeting cards than you could use in a lifetime; cookware from Kit-tamor Industries; great jams and sauces from Stonewall Kitchen; more than \$20,000 in donated merchandise from the Gourmet Products Show. Stocking up for the summer picnics to come? Planning a backyard party? Just looking for some yummy snacks for yourself? Then come to the Shop for a Cure sale! Store hours: Friday, Saturday and Monday 10-8; Sunday 11-7. Info: 549 Castro St. Info: 415-503-2300; www.underoneroof.org

Sun & Moon Ensemble

@ Dance Mission Theatre

Sun & Moon Ensemble's new production *Longing for Light* weaves together drama, dance, humor, giant puppets, masks, shadow play, and live music in an original piece inspired by creation tales from around the globe. Enter a world of myth, metaphor, and powerful visual experience. Director Maria Lexa worked for 20 years at the forefront of the European theatre scene as actress, teacher, theatre group leader, and international festival organizer. \$10-\$15 sliding. 8pm May 27-29; 2pm & 8pm May 30. DMT, 3316 24th St. (at Mission, near 24th St. BART). Info: 415-282-4331; www.sunandmoonsensemble.org

Guilty @ The Stud

Guilty — A bastard pop rock electro hip-hop water party. Presented by DJs Adrian, The Mysterious D, and Suppositori Spelling, with DJ Mr. Anthony. Go-go Dancers, drink specials, CD giveaways. \$5. 10pm-3am. Every Friday. The Stud, 9th & Harrison.

Sat 29

Carnaval San Francisco

The Mission District will be hopping with lively Latin American and Caribbean sights and sounds when *Carnaval San Francisco* returns for its 26th annual celebration this Memorial Day weekend. This year's *Fiesta De Tambores* theme celebrates rhythm, especially the rhythms of lives, nature, birth death and rebirth. California's largest annual multi-cultural celebration always includes many out/broud Latino lesbian, gay, bisexual and transgender celebrants, so don't be shy about showing your colors! Enjoy the *muñe* caliente sounds of samba, salsa, soca and more, along with dance, costumes, and food from Africa, Bolivia, Brazil, China, Cuba, Guatemala, India, Jamaica, Mexico, New Orleans, Nicaragua, Panama, the Philippines, Polynesia, Puerto Rico, Trinidad and more. The Festival runs Sat. & Sun., May 29 & 30, from 10am-6pm, located on Harrison St. btwn 16th & 23rd streets.

Ice Cream Carnival @ The Center

"LGBT Family Ice Cream Carnival: For Kids of Every Age, their LGBT Parents and Families, Friends and Allies." Featuring Carnival Games, Ice Cream, Prizes, Face Painting, Fortune Tellers, and Arts and Crafts. Brought to you by COLAGE with the LGBT Community, Youth and Family Collaborative (Our Family Coalition; the SF LGBT Community; New Leaf Services for our Community; LYRIC). Free and open to the public. 1-3pm. Ceremonial Room and Terrace, LGBT Community Center, 1800 Market St. (at Octavia). Info/RSVP: contact Ember at COLAGE: 415-861-5437 x103 or ember@colage.org

Sexy Swing Dance Party @ The Center

Queer Jitterbugs presents "Sexy Swing Dance Party" at the LGBT Community Center. Learn the California State Dance — West Coast Swing. It's smooth and sexy! No partner or experience needed. 7pm basic West Coast Swing lesson. 8pm West Coast Swing moves. 9pm-midnight, all Swing Dancing. \$10 donation (half off if under 21 or taking Wed. night class). The Center, 1800 Market St. (at Octavia). Info: 415-305-8242; www.queerjitterbugs.com

SF Hiking Club @ Feather Falls

Join other outdoors lovers for a Feather Falls Hike. Enjoy a spectacular view of 640-foot tall Feather Falls across a narrow canyon in the Sierras east of Oroville. It's a moderate 10-mile hike with a 1,000-ft. elevation gain. Meet 8:15am under the large Safeway sign at Market & Dolores sts. Info: 415-487-6410; www.shiking.com

Dyke March Fundraiser @ El Rio

El Rio SF Dyke March Fundraiser, Co-Sponsored by Karma, Exciting Hot Raffle Prizes/Free Food/Sparking Booth. Emcee: Sexy Sh'Diva. Hot DJ: Nafis. Performers Extraordinaire: Omeycan (melodic Urban Fusion Ensemble); The Woodyz (Incredible Swing/Sock Hop group with a queer bent); Barbara (powerful Latina Folk Singer/Mariachi); Jen Ro (Off the Hook Hip Hop/Rap); Transformers (Fabulous Drag Pop Troop); Ulechi Kulu (fierce Revolutionary Poet); Junoon (Outstanding South Asian Drag King). \$10-20 sliding (NOTAFLOP). 4pm-8pm. 3150 Mission Street (at Precita). Info: www.dykemarch.com

Sondre Lerche @ Slim's

Norwegian singer/songwriter Sondre Lerche returns to the US with his full band to support his sophomore album, *Two Way Monologue*, new from Astralwerks. Lerche is a young pop singer with a fresh sound and an engaging personality, whose style is attracting attention worldwide. \$16. Doors 8pm; show 9pm. 333 11th St. Tix/info: 415-255-0333; www.slims-sf.com

Sun 30

Carnaval Parade

The Carnival Parade starts at 9:30am at the corner of 24th & Bryant streets where it will proceed west to Mission St. From there the parade heads north on Mission down to 17th St., where it will turn east and flow into the festival area.

Beer, Sex & BLOW Too @ Eagle Tavern

"Beer, Sex & BLOW Too," a beer/beverage bust to benefit The Center For Sex & Culture and BLOW (Beautiful Lips On Whistles). Underwear optional; kink welcome. BLOW is a grassroots harm-reduction campaign using the safety-whistle to empower against hate crimes. The Center For Sex & Culture provides non-judgmental, sex-positive sexuality education, and support to diverse populations. \$8 beer/beverage bust includes dinner. Raffle-0-Porno tickets \$2 each (3 tickets for \$5). 3-6pm. The Eagle Tavern, 12th & Harrison

Weenies at the Windmills @ Ocean Beach

"Weenies at the Windmills" a community building event. Every gay man invited. Bonfire and a barbecue. Bring food and beverage. No alcohol allowed. Located right across from the Beach Chalet on Ocean Beach. The purpose is to meet gay neighbors and have good clean fun playing on the beach. Free. 6pm. Info: email Joseph.Imbriani@sldph.org

Chris Dillely in Trampolina's Night Off @ Empire Plush Room

Spend a rare evening with Chris Dillely, known to audiences all over the world as the beloved Trampolina of The Kinsey Sicks, as he performs his first solo cabaret show: *Trampolina's Night Off* at the newly reopened Empire Plush Room. As Trampolina, Dillely has wowed audiences the world over with his vocal stylings. Enjoy an eclectic mix of tales and songs ranging from jazz and blues to R&B, Broadway, folk and more. Dillely's recordings include The Kinsey Sicks' *Boys 2 Girls and Sicks in the City*. He's working on a new CD to be produced and released by Skip Zibron of Warum's. Dillely will rejoin The Kinsey Sicks for their Bay Area Return to the Herbst Theatre in their new show, "I Wanna Be A Republican" on July 3 & 9. *Trampolina's Night Off* runs May 30 & 31 at 8pm. \$25. Empire Plush Room at The York Hotel, 940 Sutter St. Tix: 415-885-2800; www.empireplushvents.com

Fresh @ Ruby Skye

The elegant yet cutting-edge downtown dance club Ruby Skye hosts "Fresh," a gathering of the freshest men dancing to the Heavenly sounds of London-based DJ/Producer Wayne G. \$15 b4 7pm; \$20 after. 6pm-midnight. 21 +w/D. 420 Mason St. (at Geary). Info: www.freshsf.com

Mon 31

Meditation @ The Center

Buddhist Peace Fellowship meditation group. 5:30-6:30pm. The SF LGBT Community Center, 1800 Market St. (at Octavia). Info: LGBTsangha@aol.com

Intergeneration @ The Center

Intergeneration Writers Workshop, A New Leaf Outreach Project. 6-8pm. Room: Q-35 at The Center. Info: www.sfcenter.org



Chris Dillely jizzes it up in *Trampolina's Night Off* at the Empire Plush Room. See Sunday.

Tue 1

Realistic Orchestra @ Intersection

Jazz at Intersection presents a rare acoustic concert with The Realistic Orchestra, a large-scale ensemble that typically fuses traditional jazz elements with hip-hop beats, live drum 'n' bass. \$12-\$15 sliding. 8pm. 446 Valencia St. (btwn 15th & 16th). Tix/info: 415-626-3311; www.theintersection.org

Wed 2

BAPC @ Stanford's Tressider Union

The Bay Area Photographers Collective (BAPC) will hold a juried exhibition of work by 12 members from June 2-27 at Resider Memorial Union, Stanford University. An opening reception is scheduled for 5-8pm, June 5. Photographs are from the BAPC's *Neighborhood Project*, which evolved out of Collective members' desire to explore a single yet complex theme that would both inspire and tap members' varied talents, styles, techniques and visions. Artists include: Erin O'Neill, David Broom, Rebecca Chang, Elizabeth Corden, Adrienne Defendi, Bill Mattick, Jan Potts, Nada Savic, Angelika Schilli, Kay Tanneyhill and Kirk Thompson. The exhibit will be on the second floor of the union, located at 459 Lagunita Dr. on the university campus. The Union is open 8pm-midnight daily. Info: jan@contact.org

Out with A.C.T.

"Out with A.C.T.," a gathering of gay and lesbian theater lovers. After enjoying Olympia Dukakis in Constance Congdon's comedy *A Mother*, directed by Carey Perloff, join A.C.T. (American Conservatory Theatre) for a fabulous post-performance party with complimentary wine, food, and an opportunity to meet the artists. To RSVP for the party, mention "Out with A.C.T." when ordering tickets. Info/tix: 415-749-2ACT; www.act-sf.org

Thu 3

Sacrament! @ Intersection

Campo Santo & Intersection present the world premiere of *Sacrament!* — a new play created by Dave Eggers, Campo Santo and Kent Nicholson, featuring Tina Marie Murray, Sean San José, Michael Torres and Danny Wolohan. Directed by Kent Nicholson. Designed by Suzanne Castillo, James Faerron, Jeff Fohl, Dan Hamaguchi, Lucy Karanfilian, Paul Lancour and Christopher Studley. In much the way that Eggers and his literary journal *McSweeney's* attempt to shatter literary constructs, *Sacrament!* takes off from Eggers' novels *You Shall Know Our Velocity* and the recently revised book version of *Sacrament!* — and further activates his bold exploration of self-conscious narration and revisionist memory by bringing the characters and their stories to life on stage. Campo Santo & Intersection have been working with Eggers, *McSweeney's* and Eggers' nonprofit youth center — 826 Valencia Street — to develop this play and reach out to a broad range of people interested in his work. \$9-\$15 sliding (every Thu. & the Actors' Benefit are "Pay What You Can"). All performances 8pm. Four weeks only: June 3-28, Thu-Sun (special Actors' Benefit performance Mon., June 28). Intersection for the Arts, 446 Valencia St., (btwn 15th & 16th sts). Mission District. Info: Tix/info: 415-626-3311; www.theintersection.org

Queer Photo Salon @ Main Library

Chloe Atkins curates and hosts the latest "Queer Photo Salon," a popular slide lecture event. These salons offer perspectives on queer communities by leading local photographers. This month's featured photographers are Atkins, Javier Manrique and Elizabeth Stephens. Free. 6pm. Main Library, Lower Level, Latino/Hispanic Community Meeting Room, 100 Larkin Street (at Grove)

BATS Improv Mask Class

Are you living with HIV/AIDS, cancer, hepatitis C, kidney disease or other chronic, life-threatening illness? Need some good laughs? Like an excuse to get out and meet new people? Shy, and want to feel better about yourself? Care to laugh with or amuse others? Come to the BATS Improv School of Improvisation's "Specialty Mask Class." In the tradition of Greek Tragedy, Commedia dell'Arte & Halloween, you bring the face and BATS will provide the mask. Great fun, especially for shy folk. Free. 7-9pm. Gazebo Room, CPMC's SF Davies Campus (Castro St. btwn Duboce Ave. & 14th St.). Registration/info: 415-474-6776; improv.org

Behind The Corporation @ Film Arts Foundation

Film Arts Foundation presents "An Evening with the Directors of the Corporation," an opportunity to talk to the filmmakers of *The Corporation* (premiering at the Castro Theatre on June 4). Mark Achbar, co-director of the influential and inventive *Manufacturing Consent*: Noam Chomsky and the Media, teams up with co-director Jennifer Abbott and writer Joel Bakan to examine the far-reaching repercussions of the corporation's increasing preeminence. Journey within the corporation with CEO's, whistle-blowers, brokers, gurus, spies, players, pawns and pundits. 7-10pm. FAF, 145 9th St., suite 101. Info: 415-552-8760; www.filmarts.org

Queers Bash Back @ Jon Sims Center

The National Queer Arts Festival and Jon Sims Center for the Arts present *Queers Bash Back*. Featuring: Copper Wimmer, Wendy Rein & Ryan T. Smith, butcherR & smeaR, and Jezebel Lee. \$10-\$15 sliding (NOTAFLOP). 8pm. Jon Sims Center, 1519 Mission St. Tix/info: 415-554-0402; www.jonsimsctr.org

Quickies 3

@ Modern Times Bookstore
Editor James Johnstone hosts the SF launch of *Quickies 3: Short Short Fiction on Gay Male Desire* (Arsenal Pulp Press), with contributors James Chum, Mattilda (Matt Bernstein Sycamore), Andrew Ramer, Bob Vickery, Sandip Roy, and Horehound Stillpoint. Free. 7pm. 888 Valencia St. Info: 415-282-7025.

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Classical ass

by John F. Karr

If you're wont to worship the little hoop of happiness, the ass' annulet, the cock bracelet—or if, like me, you often tire of porno's rush to fuck, you'll lap up this week's pair of movies. Both of them glorify the gristle-girdler itself. Welcome to sphincter land, the cynosure of cinctures where the sweetmeat snaps, and a garland more beloved yet than Judy waits to wreath its noose of pleasure 'round your sweetly ensorcelled tongue. And, O! my licking laddies, it's a rimming we will go!



Join me in burying your face in *Face Ryders*, from MSR Studios. But wait! don't blanch as I did, or pause to ask for what purpose such abuse is being rendered, for thoughts of that purposeful misspelling will be dispelled by the movie's very first frame, when the entire screen is filled with that bewitching band of beauty, a furring asshole. Lo, it winks! And winks again. Slowly, the camera pulls back, and we see it belongs to a fellow in a sling, his identity concealed by someone squatting on his face. Quickly, there's a face buried in the slingborne fellow's ass. Nearby, the throne that opens the luscious loop to adoration: a rim chair; next to it, another, both brimming with ardent areola adulation. Then, a free-standing pair, and then, a second sling, whose relentless swinging causes the serial impaling of a tightly grasping booty by a long, pipe-like cock.

The camera is so tightly focused on the rimming that it's quite a way into the movie before



Hearty ass-slurping of a fuzzy-cracked bunch of men in *Face Ryders*.

we even know who some of the players are. Whoa! That's Trey Rexas, a cockring wrapping his alabaster cock. That's Sean Storm licking Jason Branch. And of course, that length of pipe is Andy Hunter, pronging delectable studboy Trent Atkins. But it's stud guys all around, a hairy-chested, frequently fuzzy-cracked bunch of adult men, including Andy Dill and Gil Cortez. These guys really venerate the holes they service. After a hearty, ass-slurping eternity of 18 minutes, some expert cocksucking begins, and later, more fucking enters the mix (what a pounding little Trent takes!). But it's mostly tongue-in-groove.

The impact of most orgy films is diluted by a restless exchange of partners. But this rimming extravaganza heightens its effectiveness by keeping a tight leash on its players, who maintain their partners throughout. Overly bright lighting provides appreciated clarity while somewhat mitigating the mood. A little art and a couple of red bulbs would have made the absorbing *Face Ryders* a classic. www.MSRvideos.com; (877) 361-3400

Ridge and tunnel

Crack Snackers is more light-hearted, but no less tasty. After all, tunnel-tonguing is director Chi Chi La Rue's favorite subject. Four vignettes take place on cleverly abstracted sets. It's low-budget, yet attractive, so who cares? All we want is the butt buffet, which Chi Chi serves up deliciously. It's an all-oral movie, too. There's no fucking. Unshaven Parker

Williams and ever-lovely Nino Bacci offer some age among the basically youthful cast, which includes tightly built Joe Foster, and the always-happy-to-be-having-sex Trent Austen. He's so cute. The hefty girth of his tool makes him well-cocked, too. His ass is a boyish wonder, sweet cupcakes with a nearly hairless hole. What a fun sequence.



Karnal Knowledge

In the opener, Nino teases his ass-lips with a lollipop, sweetening it (as if it's not sweet enough!) for Joe Foster to lap. From Nino's first lick, Joe's asshole is dilated wide as the gates of Troy welcoming

that horse. In return, Nino's asshole is sensitive to Joe's touch. It winks and quivers. It's nice to enjoy Nino's solid cock and body, his handsome face and sunny disposition, in such prolonged shots. It's good his scene is so slow and savory, because he's been working behind the camera recently, and this may be one of his last movies.

Although the action of the four-way last scene is fine, I'm disconcerted by its homophobic context, in which supposedly straight guys taunt their friend. "I'm not a fag," he replies. "I'm a butt man, and if I lick your butt you'll squeal like a girl." Needless to say, squeal they do, and suck cock and rim ass like straight boys don't. Chris Steele wrote the script, which shoulda been left an unconflicted buddy fantasy. Still, the boys are a cute bunch. Since I'm on my *Troy* kick, I'll conclude thusly: There's are the asses that raunched a thousand lips. Like a little cheese whiz with that? www.allworldsvideo.com; (800) 537-8024 ▼

Diva worship

◀ page 37

Carly Simon ("Boys in the Trees"), Janis Ian ("Getting Over You") and the Beatles ("She's Leaving Home"). She also remains true to her theatre roots by performing recent and new songs from the stage, including "Wick" (from *The Secret Garden*, co-written by Carly Simon's sister Lucy), "Fine" (from *Crash Club*), "Ophelia" (from *Will's Women*), and "Cherish the Child" (from *Lizzie Borden*).

Diva status is not relegated to the female gender. The versatile Jamie Cullum embodies the spirit of young, radical male jazz vocalist on his debut album *Twentysomething* (Verve). Whether he's singing his own compositions, doing a dazzling rendition of a Radiohead song ("High and Dry"), gently breezing through a Jimi Hendrix classic ("Wind Cries Mary"), leaving his mark on a Jeff Buckley number ("Lover, You Should've Come Over") or rifling through a drawer of standards ("Singin' in the

Rain," "I Get a Kick Out of You," and "Blame It On My Youth"), Cullum and his keyboard skills qualify him as a challenger to young Peter Cincotti.

Edge play

The song "For Reasons Unexplained" might lead one to believe that singer/multi-instrumentalist Casey Stratton has listened to a lot of modern-day diva Tori Amos' albums. The combination of the piano and Stratton's unique vocals certainly gave me that impression. That's not a bad person for Stratton to emulate on his debut disc, *Standing at the Edge* (Odyssey). It sure beats Madonna, who was a distinct possibility considering that longtime immaterial girl collaborator Patrick Leonard produced the disc and co-wrote some of the songs. Stratton emerges as his own original and distinctive performer on this collection of stunning ballads and compelling up-tempo tracks.

Brazilian-born Eliane Elias originally established herself as a virtuoso pianist, working in both the classical and jazz realms. But

it's easy to understand how someone from Brazil, a country with a rich pop vocal tradition, would want to cross over. With *Dreamer* (Bluebird/Arista Associated), Elias returns to the songs of Antonio Carlos Jobim. Elias ventures towards songs that were popular in the '50s and '60s, including "Call Me," "Baubles, Bangles and Beads," "That's All," "Tangerine" and "A House Is Not a Home."

Some divas use instruments other than their voices to establish their rank. Take guitar diva Dominic Miller and his album *Shapes* (Decca). Best known as Sting's guitarist, Miller is joined by Sting on "Shape of my Heart," a song the pair co-wrote. Sting also performs a duet with opera diva Plácido Domingo on Schubert's "Ave Maria." A majority of the songs are classical compositions (Bach, Elgar, Satie, Beethoven), and Miller deftly rises to the occasion. Also keep in mind recent releases *Under the Moon* (A440) and *Something To Believe In* (Justin Time) by jazz divas Barbara Sfraga and Carmen Lundy, respectively. ▼

FILM

Culkin

◀ Arts cover

up in New York around a church where his father worked as a part-time janitor. "He cleaned up the place and helped the priests set up Mass. He'd bring out some crackers and wine and put them on this gold tray. I'd watch these people. It was so important to them. It was the body of Christ, the blood of Christ. And I'd say, 'No, it's crackers and wine that my dad pulled out from the back.' So, early on, I got to see the man behind the curtain." Culkin left his Catholicism behind when the school could no longer handle his movie-star schedule.

Father time

Now, as promised, the dreaded dad story. Back in 1996, as Culkin quit the business, his mom and dad got into a nasty and very public custody suit, with a long, drawn-out trial to determine who would be in charge of Mac's estimated \$17 million in film earnings.

Culkin says that a lot of myths have grown up around his control-freak father Kit's antics on and off movie sets. "He was always an abusive man. It was always there, despite fame or anything like that. He was a bit of a drinker, a hitter. He was the kind of guy who was always playing these games with you. I was making God knows how much money, and he was sleeping on a king-sized bed with a big-screen TV, and me and my brother were sleeping on the couch. It was not like we wanted a big-screen TV, we just wanted a bed. So he was sending a message to us, 'It doesn't matter. I'm in charge. You'll sleep where I want you to sleep.'"

Culkin vividly recalls the day his father hit him for the last time. They had been arguing about a weekend trip Mac and Kieran had taken, with Kit arguing that they hadn't got permission from their school, and Mac asserting that they had.

"It really pissed him off, and he gave me a big smack across the face, and I fell to the ground. And he said, 'Get up.' I knew exactly what he wanted. I said, 'I'm not going to fight you. I'm not.' I got back up again, and he smacked me again. 'You know, I'm not going to fight you. You're going to fade away.'"

"As soon as he left that apart-



Macaulay Culkin plays Roland in the new teen-movie satire *Saved!*

ment, because we were in the middle of a custody trial. I called the cops on him. There were no charges, but I let him know, 'I'm not going to take this shit anymore.' Because before that, he kind of had custody of the kids, so we had to go to see him, and none of us wanted to do it. I made the courts make sure that I didn't have to go there again. He started losing more and more control."

Culkin sardonically notes that for 10 years, he and his dad lived almost like spouses. "It was just the way it worked. He was the one on the road with me all the time. I spent more time with him almost than his wife. I knew him better than almost anyone else did. I got to see him when he thought no one was looking."

Sitting on the outdoor patio of the Ritz-Carlton, chain-smoking and nervously playing with his hair, Mac discusses his fans.

"Someone was saying, 'Oh, what's your fan base?' It's like gay and white-haired ladies, at least from the fan letters I get. 'Oh, those are the two most loyal fan bases right there.'"

Party boy

Gay filmmakers Fenton Bailey and Randy Barbato pursued Culkin for four years to convince him to star in their feature version of *Party Monster*, based on the book *Disco Bloodbath* by James St.

James. Just after Mac finally agreed to the role, he bumped into Seth Green, the actor who would play opposite him as St. James.

"It was so funny, because we're walking down this hallway to this smoking section, I'm trying to get in there and he's trying to get out, and literally we're like face to face. I just say to him, 'I like what you do. You make good choices.' And he goes, 'I like what you do.' At this point, I'm like 18, and I said, 'I don't do anything.' Then, a week later, Green was announced for the role.

"So we had this meeting. It was like, 'We've got to go all out for this, there's no way we can half-ass a movie like this.' We both just knew we were going to have to go to some stage places."

Despite some scenes in the film, like where he and Chloe Sevigny are lounging naked in a bath together, "even though my ass is hanging out of a leotard, it was still comfortable with the crew." The only time they shot with a closed set was when he and Green

did their "Two of Hearts" disco-dance number. "It was one of the moments where you almost have to feel you're alone in the apartment together."

Mac says he and Green were always working out intimate bits of business, "things like playing with each other's hair, we kind of just put in to solidify the relationship."

Then there was the not-soon-to-be-forgotten day he, Bailey and Barbato spent at the prison where Michael Alig is serving his sentence for the murder of drug-dealer Angel. Culkin says he thinks Alig deliberately kept them waiting, adding that it felt weird being Macaulay Culkin for the amusement and catcalls of passing inmates.

"At that point, I had been doing a lot of research on him; I went to dinner with his ex-boyfriend. I just wanted to sit in a room with him. I'm glad I had Randy and Fenton there, because they just kept him talking. I don't think he realized I knew as much about him as I did, because he was lying to me constantly. Like, 'I

never used needles.' Like, I saw the video. It was almost a sociopathic thing."

Asked about Alig's legendary Germanic mother, Mac starts to shift back into his screen accent, chuckling at the surreal memory of Alig's mother pleading, "When you go to Sundance, can I be your date?"

Culkin wistfully remembers his first time on a movie set, when he faced down an aging Burt Lancaster. The movie was *Rocket Gibraltar*, Lancaster was the dying patriarch of a large family, and Mac was his grandson.

"One day on the set, I sat in his chair. I'm six years old, and he's like 80. He sees this little shit sitting in his chair, and sits down right next to me.

"Kid, do you have any advice for me?" "Yeah, don't step on my lines."

Culkin adds that this Baby Leroy/W.C. Fields moment was tempered by some sweet scenes with Lancaster. "I haven't even seen that movie in so long. It was fun. It was like the beginning of all this stuff." ▼

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Saved!

◀ Arts cover

lamps and really cool music, and this guy was talking about Jesus. And all these kids up front were going crazy."

I mention that her recent co-star Ryan Gosling had spoken in awe of the spiritual fervor experienced by his Mormon co-religionists in Canada. Malone agrees that to her, too, some states of belief are downright scary. "Because it is so powerful, [religion] can also be very dangerous, and manipulated so easily. You're sort of giving all your energies to something that doesn't exist, and people can lead you on and ramp you up. You're talking about very exciting things, like love, faith and acceptance. It's very easy to sway people."

Having starred opposite and kissed Tinseltown's hottest boys, it is young Gosling who most inspires her. "He's a young actor that I've kinda looked up to, because he's actually pushing himself further than I think a lot of young actors do, in regards to using the instruments an actor's given: your

voice, your physique, and your emotional life. He really explores and maximizes each instrument for each film. Just from seeing *The Believer* to *The US of Leland*, you can see how much one actor can really change."

It's hard to realize how much the Lake Tahoe native has changed since she first burst forth as the 10-year-old protagonist in Angelica Huston's searing adaptation of Dorothy Allison's *Bastard Out of Carolina*. *Bastard's* tale of a young girl who survives the advances of a brutal stepfather was so explosive that Ted Turner personally intervened to see that it wasn't shown on his TNT Network. "All I heard was that Jane Fonda screamed in one of the screenings, and that was the end of any airing on TNT." Malone remembers that prior to her filming of *Bastard*, her show-business résumé consisted of a Michael Jackson video and TV commercials. "Before that, it was going into a cereal audition, and looking cute and eating cereal. It was gross." ▼

Saved! opens Friday.

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Five of the six Northern California leather men who will compete at IML this weekend, from left: "Kohl," Mr. Santa Clara Co. Leather; Darryl Jansson, Mr. Hayes Valley Leather; Julian Marshburn, Mr. SF Leather; Joel Kislingbury, Mr. Alameda County Leather; and Eric Edelstein, Mr. North Coast Leather (Russian River). Not pictured: Dan Hogue, Mr. Central Valley Leather of Fresno.

Quest for triumph

Competition intense at IML in Chicago

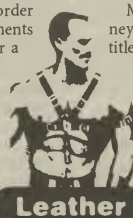
by Mister Marcus

The eyes of the leather nation are turned toward Chicago this weekend as the 26th edition of International Mr. Leather weekend unfolds. Leather folk from around the world are here already and tonight, Thursday, some 57 contestants will draw their numbers for order of appearance in all segments of the competition. Over a half dozen men will be vying for the International Mr. Bootblack competition as well, and our own Richie Chameroy will pass the sash to his successor on Sunday night.

Across the land, from coast to coast, good-luck and send-off parties have been taking place with high hopes, enthusiasm and best wishes for the "favorite sons" — the winners of bar, city, state and regional titles. The IML Class of 2004 will include hopefuls from, Europe (Germany, Italy, Sweden), Canada, Mexico and yes, even Iraq. Astute and caring sponsors and producers have conducted

"mock" judging panels with seasoned leather aficionados for their contestants in preparation.

Almost 200 volunteers from around the country are ready to work their fingers to the bone, and the esteemed panel of judges are ready to face the difficult challenge of choosing one man to become International Mr. Leather 2004.



Leather

My observation of the journey to the pinnacle of leather titledom is absolutely positive.

Yes, as in every year before this one, there are some sterling men who possess all those qualities that embody the image of leather pride. They've had successes in volunteerism, fund raising, and consciousness raising. They demonstrate integrity, loyalty, camaraderie and awareness of their entire community, not just the leather tribe.

It's not about who is the prettiest, who has best body or the one who hawks the loudest. It's about "being yourself", answering the judges with your viewpoint and not what you "think" they want to hear. Admit it if you don't know

the answers to questions. Bluffing the judges, or trying to bluff them, never works. Again, just "Be yourself. That is the essence of being a viable candidate for the leather world's highest honor."

2004 will be my 25th year of involvement with IML, Incorporated. It has been an exhilarating experience each time out. Announcing to the audience the names of the 20 semi-finalists is an annual ritual in suspense. Hundreds wait to see if their "favorite man" made the cut. There is relief, dismay, disappointment, joy, tears and yes, even some regrets all rolled into the moment when 20 happy men come to the front of the stage for the final judging segments of the competition.

And out of those 20, only one will be chosen. The suspense is numbing. If you've never been to the IML competition, you're missing some of the hottest gay action on the planet!

Even as you read this, hundreds of leather folk are arriving at the host hotel in Chicago and the 26th edition of the world's biggest leather competition is in progress. May the best man win. I do not envy the judges. You'll get

next page ►



Get out of Jail: In St. Louis, Missouri, at the Ron Walters' Mr. Missouri Leather send-off for IML, dedicated leather "tops" Philip Deitch and former Heart of America Leather Woman Ms. Shameless were "incarcerated," and each "prison bitch" raised some \$1,500 (of \$3,000 total) to get bailed out of jail.

VIDEO

That murderous dame

Roxie Hart before 'Chicago' on DVD

by Tavo Amador

Although her fame rests as half of the most celebrated screen team in history, Ginger Rogers (1911-95) had a successful career independent of Fred Astaire. Together, they made 10 films. On her own, she appeared in over 70, including 15 before dancing with him, and won a Best Actress Academy Award for *Kitty Foyle* ('40). *Roxie Hart* ('42) was one of her successes without Astaire, and it became the basis for Kander-Ebb's *Chicago*, the smash, award-winning Broadway musical and 2002's Best Picture Oscar winner.

The story is told in flashbacks by reporter Homer Howard (a handsome George Montgomery). In Prohibition-era Chicago, women killing their husbands or lovers have become media darlings, and none gets the death penalty. Roxie (Rogers) persuades her husband Amos to say he shot an intruder, but when he realizes the dead man had been her lover, he denounces her and says she's the actual killer. The vivacious Roxie proclaims her innocence and hopes all the attention from the press will make her a nightclub star.

Sleazy, slick attorney Billy Flynn (a perfectly cast Adolph Menjou) defends her. In jail, she befriends matron Mrs. Morton (Sara Allgood) and becomes the radio and newspaper sensation of the moment. Sob sister Mary Sunshine (Spring Byington) and cynical reporter Jake Clay (Lynne



Overman) give her lots of news coverage, and photographer Babe (Phil Silvers) splashes her picture all over the papers. When it appears that she may get convicted, Roxie announces she's pregnant. The musical lifted the plot, and added the Velma Kelly role and the terrific Kandler and Ebb songs.

Roxie Hart is entertainingly directed by William Wellman, although the tacked-on sentimental ending is out of step with the mood of the film. Rogers, her hair a dark red, relishes the chance to play the common Roxie as a none-too-well-educated but street-smart dame. She almost seems to be having too much fun — she's a bit over the top in some scenes, although quite funny in others, especially when flirting with the all-male jury, which includes William Frawley as O'Malley, long before he found immortality as Fred Mertz.

Spin doctor

Menjou, in real life known for his sartorial splendor and rabid right-wing political views, is sensational as Flynn. He's fast-talking, cynical, greedy, and unrepentant. It doesn't take him long to figure out how to present Roxie to the media — he invents a tale of a properly brought up Southern aristocrat who fell on hard times and was taken advantage of by life and men. Menjou's Flynn is energy personified. Just in case anyone thinks that spinning a story is a modern concept, Flynn shows it's as old as the press.

The rest of the large cast is also excellent, especially Overman as the reporter who's seen it all before. Byington's Mary Sunshine is a hoot, and Montgomery is believable as the callow journalist smitten with Roxie. Silvers brings his trademark rapid-fire patter to the photographer.

Rogers' movie career would continue until '57, and she worked in nightclubs for another two decades. In the '60s, she toured in *Hello, Dolly!* and starred in the London production of *Mame*. Like Frawley, others in the cast would find unexpected popularity on television in the '50s: Byington as *December Bride* and Silvers as Sgt. Bilko in *You'll Never Get Rich*. Montgomery, for many years married to singer Dinah Shore, made countless B movies, mainly Westerns, and worked steadily on television as well, before devoting himself to the craft of furniture-making. ▼

Mister Marcus

◀ previous page

the results next week.

IML send-off magnifique

In all my years as the 25 Mr. San Francisco Leather contestants who have trod the boards at IML in Chicago, I have never seen such a huge outpouring for the send-off of our current title holder, Julian Marshburn.

A long line of well-wishers stretched from the front door of Daddy's almost to the Harvey Milk Plaza last Sunday, May 23, when virtually every segment of the community turned out for the good luck and send-off for him. There were the politicians (all except Supervisor Bevan Dufty, in whose district the event happened), the Sisters of Perpetual Indulgence, the Imperial Court, the Men of Discipline, the country western crowd, the soft-

ball jocks, the gym bunnies and the cha-cha queens. Four of the five other Bay Area IML hopefuls were there as well. Donna Sachet, Lenny Broberg, Sheba, T.J. Istvan MC'd and provided dynamic inspirational musical numbers in between raffle drawings and speeches. Boots, dildoes, videos, CDs and other esoteric toys went to vanilla and seasoned leather aficionados. It was a great interlude and the body-to-body crowd was cheerful, cheering and supportive of this year's candidate.

Good luck to Julian Marshburn and all the other Bay Area candidates.

Farewell to Daddy

Close to 400 people were on hand at the SF Eagle Tavern last Saturday May 22, to pay their respects and celebrate the inspiring life of Daddy Alan Selby. Politicos, the imperials, volunteers and old friends who told of their individual interactions with Mr. Selby,

joined members of the leather community. There was food galore and a lot of laughs. Alan's good and great points were elicited along with his predilections, whims, foibles and the driving force that made him the caring man he always was. The party, and yes, it was a party, moved to Daddy's in the Castro where hosanna and hip-hip hurrahs echoed in Castro Canyon late into the night. It was a beautiful experience.

Behind bars in St. Louis

In St. Louis, on Saturday night, a big turnout for Ron Walters, Mr. Missouri Leather at J.J.'s Clubhouse & Bar, where some \$3,000 was raised for local charities, due a lot to the "incarceration" of veteran leather man Philip Dietrich and the leather siren of the Midwest, Ms. Shameless. I will not print the details for fear of retribution, but suffice it to say, a good time was had by all in Ron Walters hometown. ▼

EVENTURES IN LEATHER

Week of May 26-31

International Mr. Leather 2004 competition, with thousands of leather folk on hand to witness the spectacle of almost 60 men from around the world competing for the leather world's highest honor.

Friday, May 27

"Titty Titty Bang Bang," a women's play party at The Citadel in San Francisco (245 8th St.) to benefit Breast Cancer Action. \$20 donation and fun, fun fun.

Saturday, May 29

No. Calif. Leather boy Roger Hunt hosts "Everybody Else Went to IML" party at the Russian River Eagle tonight beginning at 2000, to benefit the

nonprofit pet-support group PAWS.

Weekend, June 4-6

Sacramento Leather Sir/boy contest, with the Meet & Greet on Friday at the Bolt, contest at the Warehouse on Saturday night, and a victory brunch at Faces on Sunday. For info: www.nocalsb.com.

Saturday, June 5

"Beat the Church Lady," a benefit for the American Cancer Society Relay for Life. Hosted by Vic Germany at the SF Eagle from 1500 to 1800.

Tuesday, June 8

Bondage Buddies tie each other up at 933 Harrison tonight with doors open 2000 to 2300. For info, call 777-HEAD.

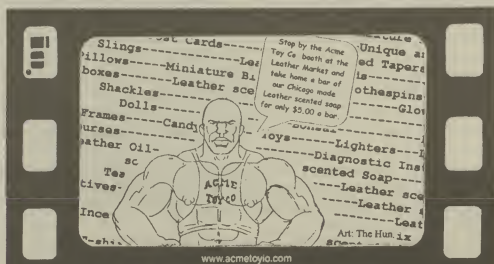
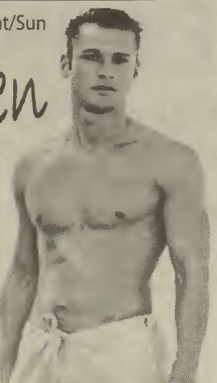
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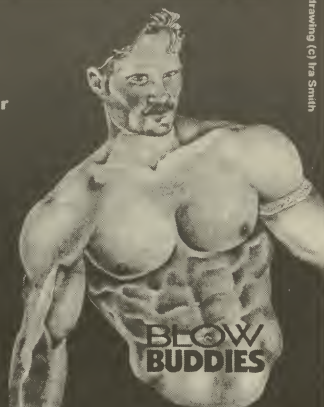
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Exquisite risks with amazing pay-offs

Gay travel writing collected in 'Wonderlands' anthology

by Tim Miller

Wonderlands: Good Gay Travel Writing edited by Raphael Kadushin; Terrace Books, University of Wisconsin Press, \$19.95

What is it about gay folks and travel that makes us always ready to get out of Dodge? When we think of famous 20th-century queer travelers and adventurers — Lawrence of Arabia, Sir Richard Burton, Amelia Earhart — it seems like there's something compelling gay people to push ourselves beyond boundaries, look for love and ourselves.

The new anthology *Wonderlands: Good Gay Travel Writing* explores the psychic, emotional and sexual adventures of travel in a rich variety of stories and essays by writers Colm Tóibín, Edmund White, Michael Lowenthal, and 16 other voices, including myself. It all comes together in an anthology of dynamic writing about travel that makes us want to book our next flight. I spoke with editor Raphael Kadushin about gay lives and journeys.

Tim Miller: What is it that drives queer people to take the exquisite risk of travel?

Raphael Kadushin: Well, I

think it's partly the need to leave home. Things are changing now, but traditionally most gay people never felt truly at home, wherever they grew up. Even today it's the rare, brave kid who comes out fully before college. That means most of us are growing up holding onto a huge secret we can't communicate to anyone else, and we all to some extent feel like an alien, a freak, in our own communities.

For a lot of us, the result is an almost instinctive move, the minute we're out the door of our parents' houses, to a gay-friendly city, New York, Chicago or San Francisco. But for others, that means a deeper search, for a culture that is truly accepting. That was especially true of the early gay travelers you mention. At a time when Oscar Wilde could go to prison for sodomy, just about any place looked more welcoming than England to the classic gay British traveler. What they found in places like Morocco, Greece and the Middle East was an almost ancient acceptance of homosexuality that wasn't stated but was a cultural given. Plus lots of willing partners who didn't have any taboos about gay sex, as long as they weren't the passive partner.

I's going somewhere foreign to us



inevitably sexy?

A lot of the stories in *Wonderlands* are really as much romances as travel pieces. I think that's because traveling frees us up. When you travel, you're really leaving your life behind and entering another one. I think everyone travels partly in the hopes they'll fall in love, or at least have a quick affair.

I especially like Mack Friedman's story about his summer in a very butch Alaskan fishing town and his first real love, which goes totally unrequited. Brian Bouldrey also has a wonderful piece about a chain of would-be lovers all chasing after each other in a French farmhouse, and Ed White's classic chapter, about his desperate drive through the North African desert, trying to find help for his dying lover, is wrenching. So is the Robert Tewdwr Moss excerpt, about his love for a Palestinian refugee who he literally risks death to sleep with.

I came out to myself as a 14-year-old by reading Thomas Mann's *Death in Venice*. What are some other classics of gay travel writing?

ing?

I love Colm Tóibín's *The Story of the Night*, a beautiful, bitter-sweet romance set in a very closeted South America; Antony Sher's *The Indoor Boy*, an amazing autobiographical novel, written by a gay actor quite well-known in Britain, about a coked-up, promiscuous bisexual man living in London but returning to his home country, a nightmarish South Africa; and most of all, Alan Hollinghurst's *The Folding Star*, really a contemporary version of *Death in Venice*, about an English man who falls in love with the beautiful boy he is tutoring in Belgium.

The only kind of travel writing I really don't like is the *Under the Tuscan Sun* variety, the kind that's really basically a shopping guide to living abroad, in which the authors pretend they're poor but somehow manage to buy up Italian villas and coat them in marble. Plus I don't like the butchy, bungee-jumping, fear-factor kind of travel writing, which is really all about straight men jerking off for an audience.

I think the best travel writing is only partly about travel. The best ones are really about why we travel, what we hope to find, and what's missing in our lives. They're really about travel as a metaphysical thing, the search for something better, deeper, richer than our everyday lives.

I loved the lurking presence of the destinations we never actually arrive at, as in your own story "In Friesland." Is there an unobtainable "over the rainbow" that pulls us through the journeys of our lives?

I think that's the main thing that impels us to leave the comfort

of home, and travel. We lived in northern Holland, in Friesland, when I was a kid. So the first few times I went back to Holland with Tommy, my "whatever," I was always itchy to go back to Friesland and see if I could recapture this romance of Dutch life I remembered from my childhood. But we'd always get stuck in Amsterdam and run out of time. So Friesland became this sort of lost utopia I could never quite make it back to, until recently.

What kind of journey will *Wonderlands* send its readers on? Why should they book this passage?

Partly because it's a charitable project. I'm not taking any royalties from the book's sales, so that means all the profit will go back into supporting the University of Wisconsin's list of gay and lesbian books.

Altruism aside, the anthology offers a great, entertaining read, and a vicarious trip around the world. The geographic range is all over the map. Michael Lowenthal gets stranded in the Highlands of Scotland, Boyer Rickel captures the sensual beauty of Italy and Italian men, David Masello visits his in-laws in Nashville, Edward Field drinks tea with Paul Bowles in Morocco, Matthew Link goes polar, and Wayne Koestenbaum returns to Vienna, the city of high culture that also almost killed his family. Where else do you get 19 of the best contemporary gay writers in one package, all writing at their best, each offering their own global adventure? ▼

Mack Friedman reads from *Wonderlands* at W San Francisco, 181 3rd St., 7 p.m., June 24. Info: (415) 777-5300.

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Manhattan rhapsody

by Robert Julian

Belmondo Style by Adam Berlin; St. Martin's Press, \$23.95

Adam Berlin's second novel, *Belmondo Style*, is a bittersweet love story about the relation-

ship between a father and his son. Jared Chiziver is a petty thief, a pick-pocket who works the streets of Manhattan to support himself and his teenage son, Ben. Jared is handsome, sexy, and quite the ladies' man; Ben, a high school track star, is gay. In addition to living a larcenous lifestyle, Jared fantasizes himself as the romantic lead in his own motion picture, patterned after the film *Breathless*, starring Jean Paul Belmondo and Jean Seberg. Jared copies Belmondo's *Breathless* wardrobe, physical gestures, and lifestyle as he hurls himself toward a similarly tragic end.

Breaking a pattern of one-night-stands, Jared meets his Jean Seberg in the form of Anna, a photographer who captures his affections and becomes an essential part of Jared and Ben's insular life. But when Ben is severely gay-bashed one evening in Greenwich Village, Jared takes justice into his own hands. The vengeance he exacts on Ben's torturer forces this family of three to flee Manhattan and head for the greener pastures of Miami and Key West, where tragedy awaits.

Author Berlin creates vivid characters that are doggedly larger than life. They are entirely cinematic and, for the most part,

emotionally damaged. But as in the movies, their flaws are what make them so compelling. Despite his emotional immaturity, Jared is a loving father who does not judge his son Ben when he learns he is

gay. Ben, at 16, must not only grapple with the issues of coming out, but live without any knowledge of his mother, a woman his father refuses to discuss. And Anna, the beautiful photographer who was born into wealth, prefers to live on the margins of society, photographing dead bodies.

Berlin is completely successful in framing his story as a motion picture in prose. *Belmondo Style* reflects the small, insular world of its three leads — people for whom the rest of the world is simply a backdrop. The author's staccato prose parallels the truncated dialogue of films and the stunted emotional development of his characters. But as one scene folds into the next, he draws the reader into a cinematic world that unfolds in jump-cuts, dissolves, and grand gestures. *Belmondo Style* charms just like Jean Paul himself, standing on a Parisian street corner with that crooked grin and a wicked gleam in his eye. ▼



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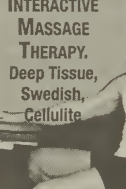
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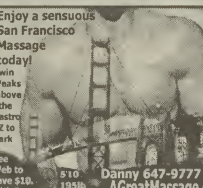
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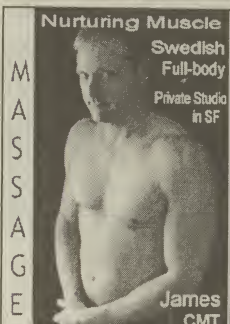
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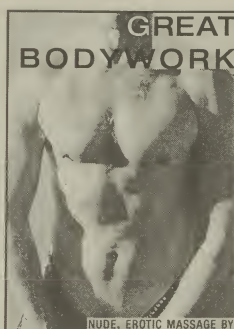
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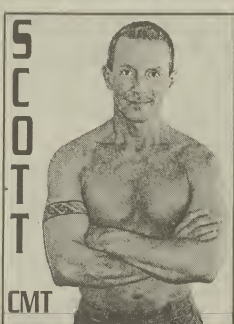
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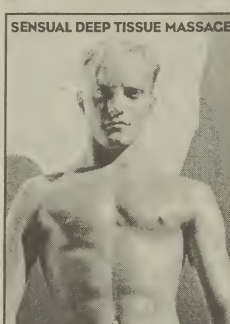
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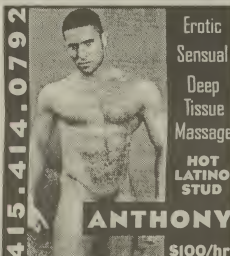
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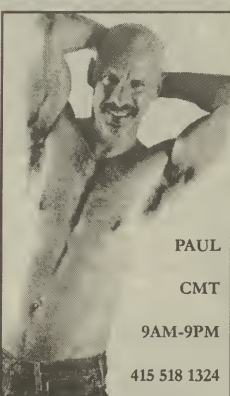
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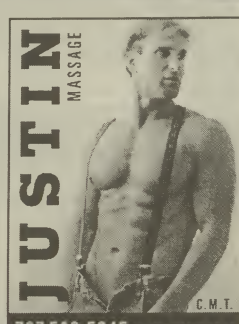
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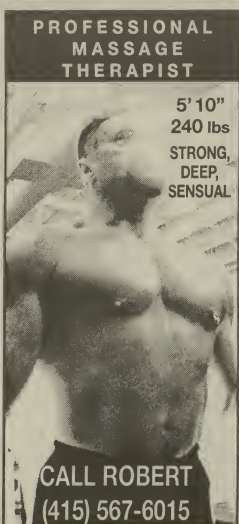
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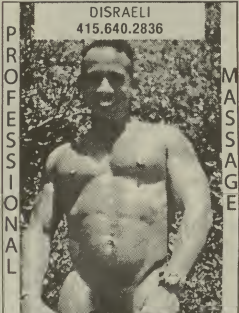
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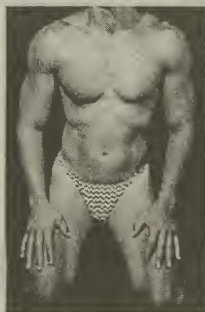
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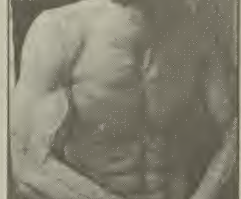
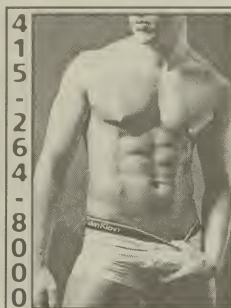


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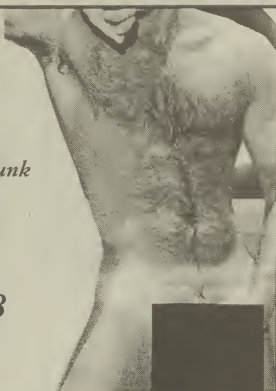
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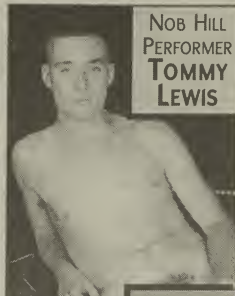
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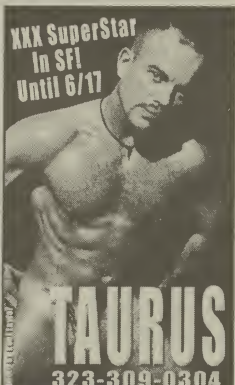
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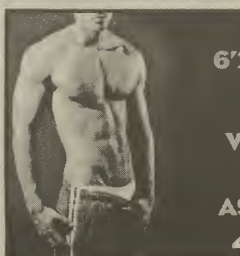
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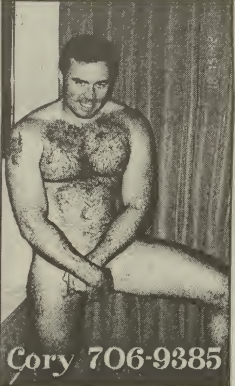
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